

THE ILLUSTRATED LONDON NEWS.



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John Jameson

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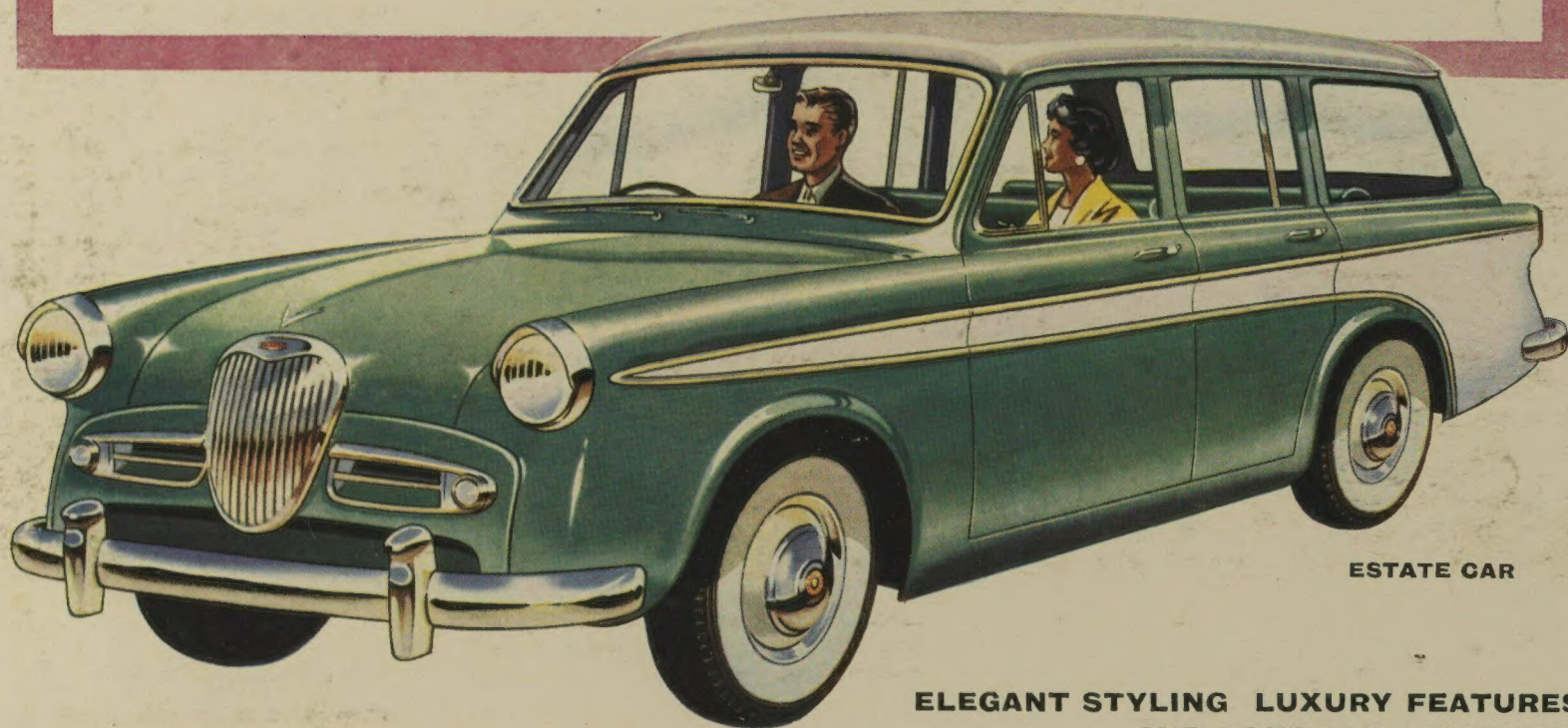
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**ELEGANT STYLING LUXURY FEATURES
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WALNUT fascia and door cappings

**A HOST OF ACCESSORIES and SPECIAL
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EXCITING NEW COLOUR TREATMENT

OVERDRIVE on third and top
gears available at extra cost

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£695.0.0 Plus P.T. £348.17.0

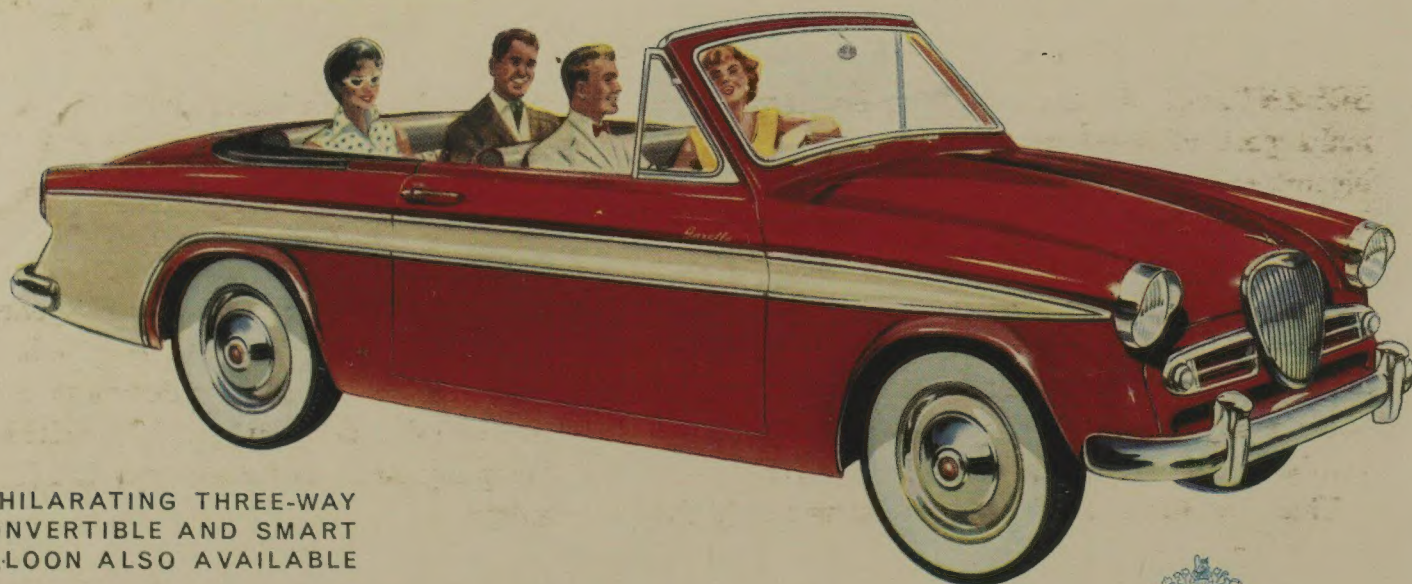
SALOON

£598.0.0 Plus P.T. £300.7.0.

CONVERTIBLE

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White-wall tyres available at extra cost.



**EXHILARATING THREE-WAY
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A Product of

ROOTES MOTORS LTD



BP MAPS THE FUTURE



Children of Medina, the new township near Kwinana Refinery, outside their splendid modern school.

A new township springs up in Australia



SEVENTEEN MILES south of Fremantle, the main port of Western Australia, is Australia's biggest refinery – Kwinana – owned and operated by one of the British Petroleum group of companies.

Nearby a new township has risen amid the gum trees and casuarinas of the Australian bush. Named Medina, it has been built by the Western Australian authorities as the first part of a large new town to house many thousands of people whose livelihood will be mainly bound up with oil.

This new town has been planned not only for

personnel of Kwinana Refinery, but also for employees of the new industries attracted to the area by the building of the refinery, with its ready supply of fuel oil and other products.

Kwinana started operating in 1955, and can now process 3,000,000 tons of crude oil a year. Important new plant is at present being added to meet Australia's ever increasing demand for oil products. In Australia, as elsewhere, The British Petroleum Company plans the future by taking practical steps today.

THE *British Petroleum*
COMPANY LIMITED



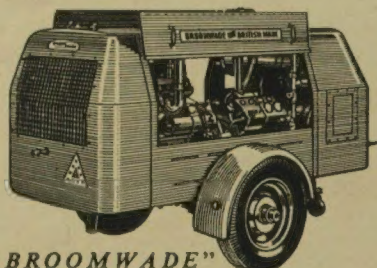
"BROOMWADE" COMPRESSED AIR helped to build the Atomium

At the very heart of the 1958 Brussels World Fair, visitors will find a spectacular geometrical form towering 360 ft. above them.

Here, in 9 glistening spheres, each representing an atom of metal scaled up 150 *thousand million times*, the nations of the world are demonstrating the *peaceful* applications of nuclear energy.

This Atomium, symbolising the constructive rather than the destructive forces at work in the world to-day, was conceived and built in a spirit of international co-operation. "BROOMWADE" Air Compressors helped by supplying compressed air for drilling and riveting the steel framework and alloy sheeting.

A cut-out model of the latest "BROOMWADE" WR 120 Rotary Portable Compressor is on view at the Group Stand, British Industries Pavilion, Block C.



"BROOMWADE"
type WR 120 Rotary
Air Compressor

MECHANICAL HANDLING
EXHIBITION
Earls Court
7th—17th MAY
See our Exhibit
STAND No. 342



Model of the Atomium

"BROOMWADE" AIR COMPRESSORS & PNEUMATIC TOOLS
YOUR BEST INVESTMENT

BROOM & WADE LTD., P.O. BOX No. 7, HIGH WYCOMBE, ENGLAND
Telephone: High Wycombe 1630 (10 lines) Telegrams: "Broom," High Wycombe, Telex 539A SAS



Half a million dishes will have been washed by the time this Eastward-sailing liner reaches her destination. The housewife may take five years to reach that tally, but without the advantage of a ship's dishwashing machinery and lime-free water hers is a tougher problem.

Alkyl aryl derivatives in the Marchon range cover all the problems of hard-surface cleaning—including, for example, full fat emulsification, hard water efficiency, absence of streaking and chemical attack, and a foam that is geared to detergency end-point.

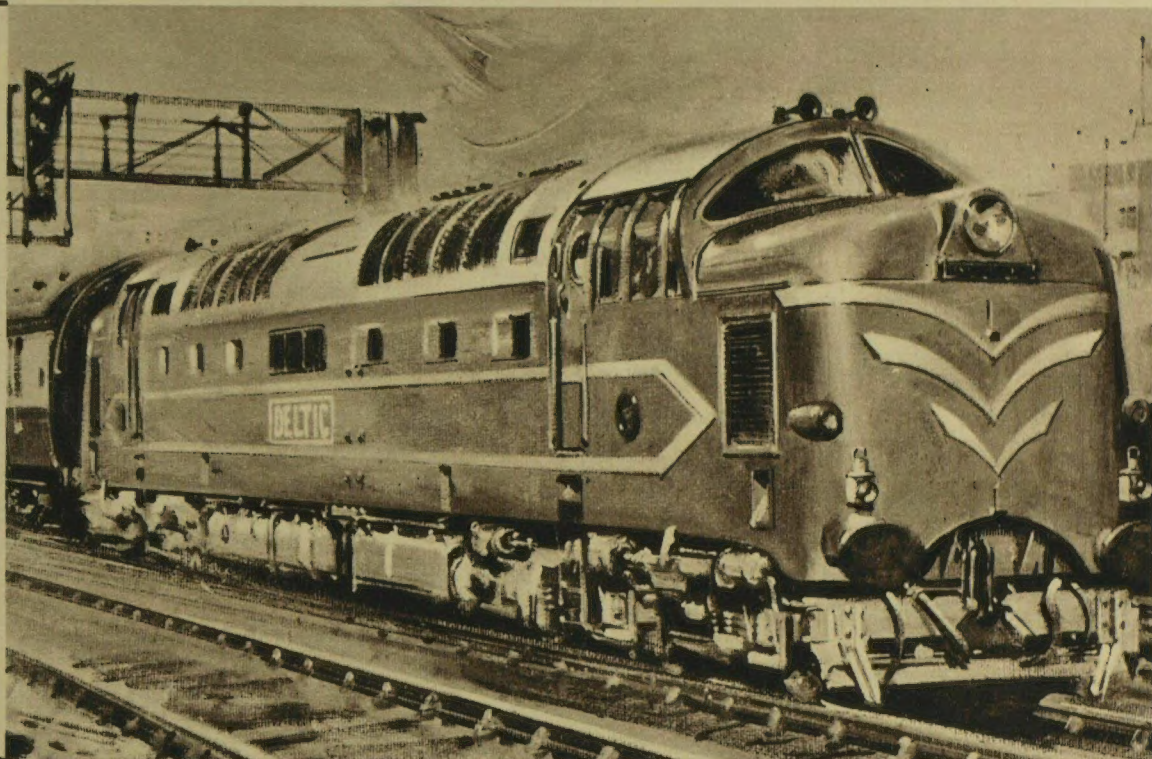
Manufacturers of:
Fatty alcohol sulphates (EMPICOLS),
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and other detergent bases
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London Office: 140 Park Lane, London, W.1. Telephone: Mayfair 7385. Telegrams: Marchonpro, London, Telex. Member of the Albright & Wilson Group of Companies

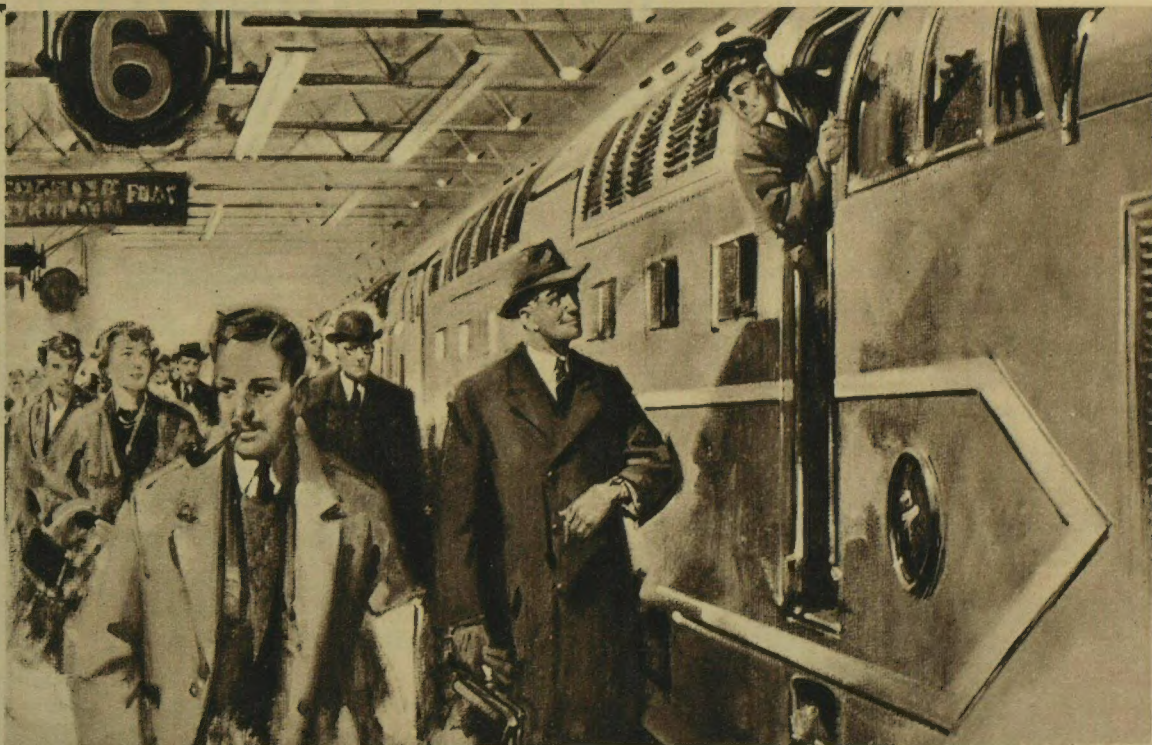
'ENGLISH ELECTRIC'

A large order for ENGLISH ELECTRIC "Deltic" diesel-electric locomotives is being placed by British Railways. Powered by two 1,650-h.p. NAPIER "Deltic" diesel engines, these are the most powerful single-unit diesel-electric locomotives in the world.



3,300-h.p. "Deltics"

The first locomotive of this type has already been in regular service with British Railways for two years, and for some months, on the London-Liverpool and London-Crewe runs, has been achieving some 4,000 miles per week.



for British Railways

BRINGING YOU



BETTER LIVING

To fly Britain's V-Bombers calls for a highly developed sense of responsibility, and the men who fly them must also have more than a fair share of skill and initiative . . .

V-Bomber Force



Flying in the Missile Age. The advent of the stand-off bomb (air-to-ground missile, for despatch several hundred miles from a target) greatly enhances the vital role of the V-Bomber Force for many years to come.

How does an R.A.F. flying career begin? What, briefly, are the stages before you join the V-Bomber Force?

Aircrew Selection. First you go for 4 days to Hornchurch for a series of tests. Alertness of mind, as well as quickness of hand and eye, will stand you in good stead.

Basic Training. Once through Hornchurch, you are a potential officer, ready to do your basic training. This you finish with the rank of Acting Pilot Officer. Then begins your flying training during which you do your first solo flight.

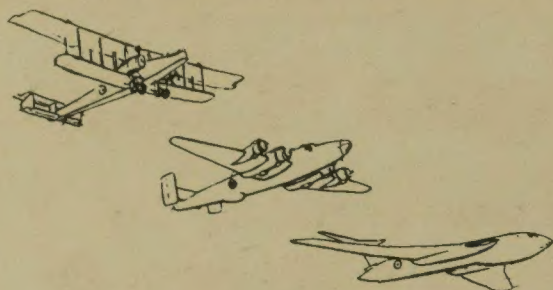
Passing Out. Advanced flying training takes you to aerobatics, formation flying and instrument flying. Once you successfully complete your course on Vampire jets, the great moment comes, at the passing out parade, when you step forward for your 'wings'.

Joining a Squadron. First you go to an Operational Conversion Unit. Soon after you qualify you are shaking hands with your new squadron commander. Your life in a bomber squadron has begun.

How to join. You can join the R.A.F. through the Direct Commission scheme, which offers you the choice of a permanent career right up to pension age or a twelve-year engagement with the option of leaving after eight. (If you leave after twelve years you take back to civilian life a tax-free gratuity of £4,000.) Alternatively, there's a five-year Short Service Commission. Whichever you choose, the pay is good. The new increases in pay and allowances, effective from the 5th April, mean that a Flight Lieutenant of 25, can, with full allowances, earn more than £1,500 a year.

If you are between 17½ and 26, if you have the General Certificate of Education, the Scottish Leaving Certificate, or their equivalent, then write, stating age and education, to the Air Ministry, Dept. (ILN13), Adastral House, London, W.C.1. We will send you all you need to know.

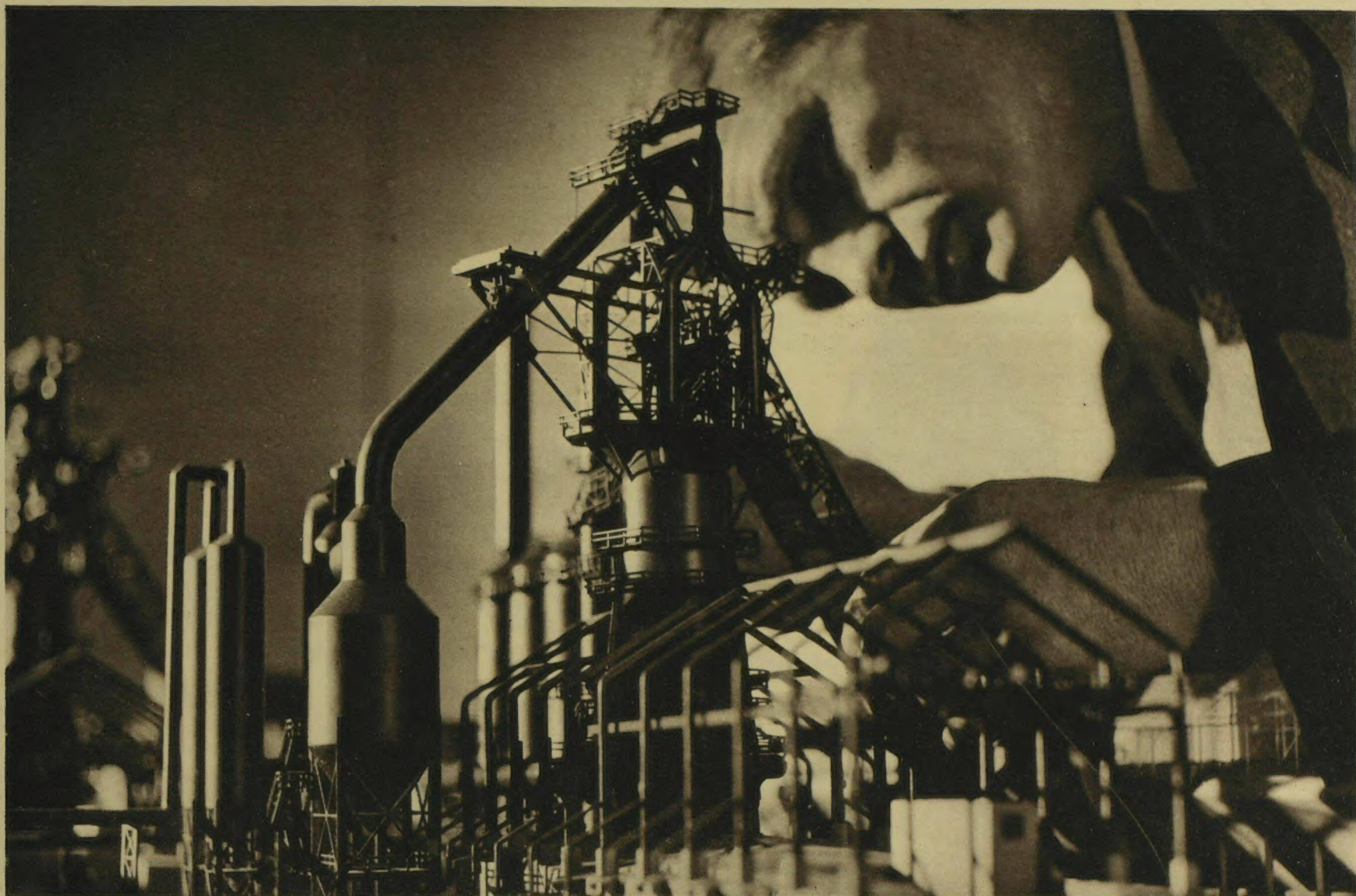
The Royal Air Force *Flying...and a career*



Handley Page congratulates
the Royal Air Force
on its forty years of tremendous
achievement under arms



Handley Page is proud and honoured that at no time
has the Royal Air Force been without big Handley Page aircraft in service



A scale model, perfect in every detail, of the new steelworks being erected at Durgapur, India, by a group of British firms. It is one of the exhibits in the Steel Industry's stand at Brussels. The works embody the latest technical advances.

World sees Britain's revolutionary new steel techniques at Brussels exhibition

New steels—new uses—new ways of making it—these are what the world's steel experts will see at the British Steel Industry's stand

TODAY AT THE BRUSSELS EXHIBITION Britain's Steel Industry is on show to the world. The finishing touches have been put to the magnificent stand in the British Industries pavilion that tells the story of steel.

No one who visits it can be left in any doubt about the vitality and modernity of our steel industry, nor of the vision and enterprise of the men, at all levels, who keep it running.

Elaborate Models

It is a fascinating story that it tells, and it is told in a fascinating way. There are vivid colour photographs of skilled men at work; examples of advanced steel products and alloys; elaborate and ingenious models.

One model shows the great new steel works being built at Durgapur in India by a group of British firms. Another shows the two stages in making castellated beams, a unique constructional principle which can be seen in use in the stand itself.

More steel—new uses

Britain's steel output has increased by over two-thirds since 1946, while fuel consumption

per ton of steel has been reduced 15%. Visitors will be told of plans to increase capacity by a further 7 million tons in the next five years.

They will see some of our new high-performance special alloys; heat resistant and stainless steels for beating the 'heat barrier' in flight and for atomic power stations; steels of 100% purity made in vacuum furnaces.

Something they won't see

What visitors *can't* see – though perhaps they may infer it – is the spirit that makes Britain's Steel Industry so confident and forward looking: the welding of brains and skill into a team in which everyone has a sense of 'belonging'; the mutual confidence between management and men; the satisfaction of doing a hard job supremely well. But the results are there for the world to see.

How British steel spans the world

There are exhibits showing British steel in use all over the world: models of the projected Forth Road Bridge and of the world's largest radio telescope, jet engines, surgical instru-

ments, a diesel engine bogey cast all in one piece—all of British steel.

There are other countries that make more steel than Britain, but none that make it better, and no major producer that makes it so cheaply—and prices were reduced in March. The story of the technical advances that make this claim possible is the theme of the British Steel Industry's stand at Brussels.

THE BRITISH IRON AND STEEL FEDERATION



The reactor globe of the Dounreay Atomic Power station is built of steel plates made and assembled by entirely new techniques, specially devised for this particular job.



...is this your worst enemy ?

You need to keep down your blood-pressure as well as that mounting pile of outstanding work. Wasting precious time hanging on to that telephone. You're a slave to the perishing thing! Why not put it in its place? Put it...! Well, just put it on the FONADEK. You'll stay connected and if you're not on speaking terms for the time being you'll still be friends and free to deal with other things. And when you resume your conversation you need not even touch the telephone. You speak to the FONADEK and it speaks to you. What a timesaver! Why not send for full particulars today? Just write "FONADEK" on your letter-head; we will do the rest.

then make a friend of... **FONADEK**



FONADEK (BRANSON) LTD.,
Knightsdowne House,
Vivian Road,
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Telephone: HARborne 2267/8

What's the rift in Ruanda Urundi?

RUANDA URUNDI is not a place you would normally hear much about. It lies in the Rift Valley Highland to the north of Lake Tanganyika. Yet, because tin is mined near Lake Kivu, this remote territory is served by a complete Holman organisation. And that is important, because Holman make a big contribution to cutting mining costs.

How? By providing pneumatic equipment (rock drills, air compressors, pneumatic tools, hoists and haulages) that works hard and long without let-up. By

giving a service that extends far beyond the supply and maintenance of machinery. In Ruanda Urundi, and in eighty-odd countries, there is a Holman organisation staffed by consultants qualified in every industry where pneumatic equipment can be used. This world-wide service is based on Camborne, where every mining tool made is rigorously tested in the Holman experimental mine.

With all this behind it, is it any wonder that every Holman tool repays its initial cost many times over during its long life?



HOLMAN BROS. LTD., CAMBORNE, ENGLAND

The Holman Organisation is world-wide. It includes The Climax Rock Drill & Engineering Works Ltd., and has agents, branches and technical representatives throughout the United Kingdom and in 84 other countries.

Telephone: Camborne 2275 (10 lines)
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pays... with its life



In love with stainless steel, which never looks
tawdry—never looks shabby—the metal which stays

smart forever (a real point when re-selling the car).

Mary loves stainless steel because there is no need to
spend Saturday afternoons polishing it. Simple washing is
all that is needed to give her car that well-groomed look.

“SILVER FOX”



Registered Trade Marks

STAINLESS STEELS

SAMUEL FOX & COMPANY LIMITED STOCKSBRIDGE WORKS, SHEFFIELD

a subsidiary company of

THE UNITED
STEEL
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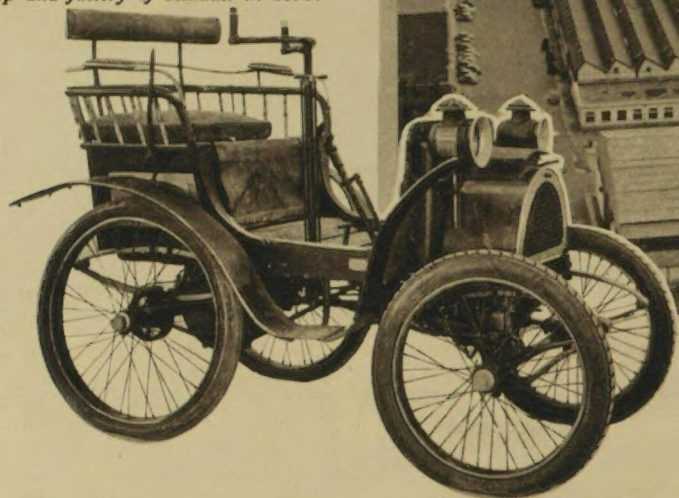
Photograph by courtesy of Vauxhall Motors Limited



F.433



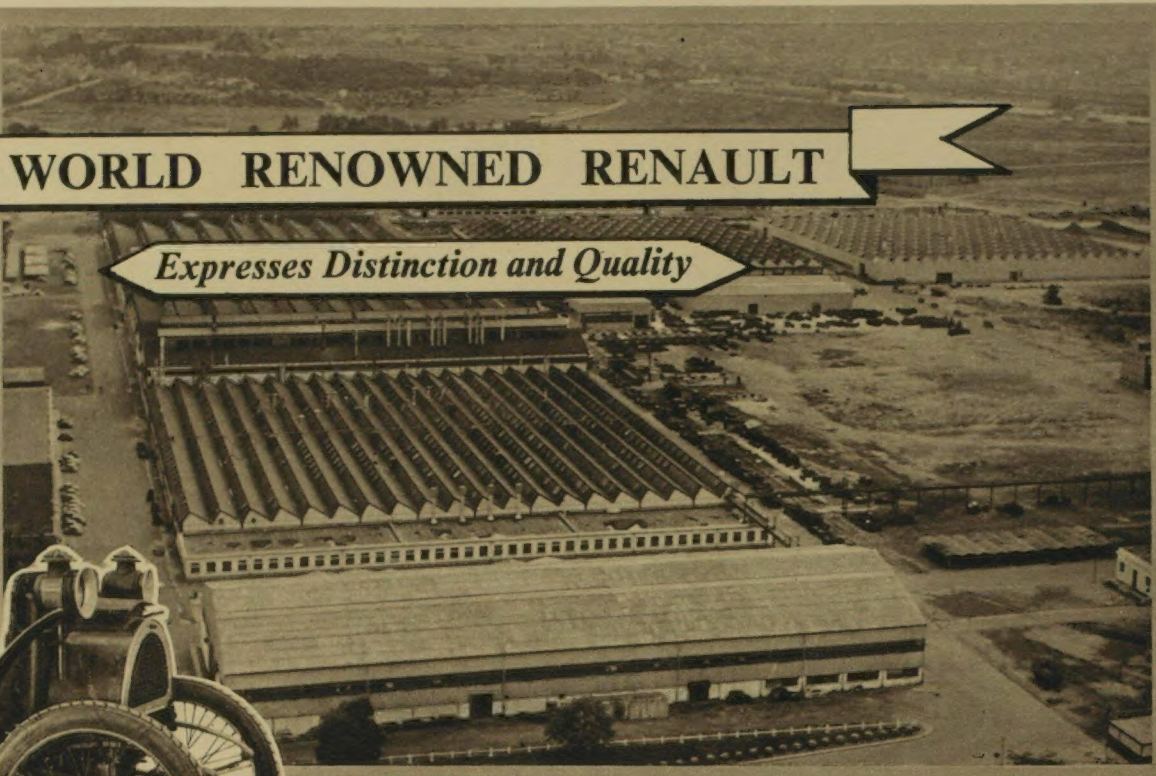
The first workshop and factory of Renault in 1898.



A typical Renault motor-car of 1898.

WORLD RENOWNED RENAULT

Expresses Distinction and Quality



A view of the Le Mans factory specialising in agricultural tractors.

THE production of the Regie Renault follows an ascending line as the clients' demand steadily increases. The line for ever swinging upward indicates the mounting satisfaction on the part of the customer. Whether it is a high-powered lorry, an economical small car, or the latest in a turbo-Diesel locomotive, Renault, ever-expanding in relation to the quality represented, is at the service not only of France but the entire world.

The complexity of an automotive industry hinges on the success of a multiplicity of interior and exterior relations. In order to produce a great number of vehicles in a highly competitive international market, the automotive concern must have a stable home consumption with quality materials constantly at their disposal. All materials are subjected to rigid tests which necessitate the use of research plants. The main factories are dependent on the subsidiaries for their partially-completed production. These auxiliary plants relay the unfinished product to the main plants, where the final assembling takes place. Attached to the main and the subsidiary plants are numerous annexes which are used for the fabrication of certain accessories. The influx and stabilisation of capital investments regulate the construction of new factories and the renewal of machinery vital to production.

Due to favourable conditions which have been particularly on the increase during the

post-war period, Renault has been able to establish assembly plants in various countries. Great Britain and Belgium have made happy homes for Renault for a number of years. Since the end of the war, Renault has organised important units in Australia, South Africa and Israel. The important Spanish firm, F.A.S.A., united with Renault in 1951. Progress has been rapidly made and, with the help of new installations, 50 4CV's can be produced daily. Assembly workshops have been constructed for the Dauphine, and the small modern car will see its completion in Spain as well as in other countries. In 1953, Renault signed a contract with the Japanese firm, Hino Diesel Industry and Co., and 350 automobiles leave the plant every month, ready for use.

Thus Renault enlarges its horizons as well as the horizons of other nations. For industry to continue to grow, co-operation must play an essential role, and the bond of friendship and commerce are interdependent between modern countries.

In 1957 about 340,000 vehicles left the Regie Renault factories and almost 100,000 of these were exported to other nations. The Regie Nationale des Usines Renault is the largest of all French automotive enterprises and ranks as the seventh great automotive giant in the world.



THE REGIE RENAULT FACTORIES

Covering a surface area of 10,000,000 square metres in France alone and employing 60,000 men and women, the world-renowned Renault factories

All-purpose lorry especially constructed for rugged cross-country use.

A Renault tractor model D.22 Diesel 22CV equipped with a new "Agriroute" motor V12 speeds.

produce over 1800 vehicles daily. Each day, 40,000 skilled workers team into the ultra-modern workshops of the principal factory at Billancourt, just outside of Paris. Operating as a central depot, equipped with a massive foundry and final assembly lines as well as the latest installations facilitating work, Billancourt (founded in 1898) is a veritable city in itself and has become a landmark where visitors representing many nationalities and professions come to see this giant industrial enterprise.

A new factory at Flins, located in the Seine Valley some 25 miles west of Paris, has been in operation since January 1952, when the first automobile rolled off the assembly-line. The Flins factory is at present given to the fabrication of the popular Dauphine. Here, all the parts are assembled and the automobiles receive their final check-up. The factory at Flins is better known as the Pierre Lefauchaux plant, in memory of its founder, the first president and general manager of the Regie Renault. In its accommodating architectural style and in the intelligent conception of its installations and equipment, the factory is considered as one of the most modern and functional of all the great industrial units in the world.

Space, air and natural lighting accord with the most modern techniques, permitting the dispersion of work from the ground floor to the upper floor, facilitating the various working arrangements as well as the movement of transportation to the numerous sections of the plant.

A special study has been undertaken to ameliorate the working conditions and offer the workers better facilities. Special buildings equipped with restaurant, canteens, sun and



Advertiser's Announcement





Modern gas-turbine, free piston engine locomotive—a Renault innovation of unchallenged success.



Some 600 Renault railcars are already in service and each month cover 5,000,000 kilometres. They are equipped with 12-cylinder Diesel motors V, 300/420 CV.

bath houses, connect to the principal work buildings.

The Flins factory utilises 6000 workers at present and expertly produces 1200 Dauphines daily, ready for the road; this represents the birth of a new Dauphine every 40 seconds.



RENAULT TRACTORS

Renault answered the rural demand for tractors soon after the First World War, establishing the Agricole Renault in the various farming regions of France. As agriculture became intensified and the need turned toward more and more mechanisation, a new and greater demand motivated the creation of the four new models ranging from 20 to 35CV. The Diesel-equipped 22CV and 35CV have air-cooled motors, while the E 30CV, operating on petrol, and the Diesel 30CV contain water-cooled motors. These four current models—every one a success—are the creations of the factory at Le Mans. The first tractor of this series left the assembly-line in the spring of 1956 and the production now surpasses 100 tractors per day.

Industry must keep up with the progress in agriculture and supply its demands. With the great merging of European nations to stimulate and promote a unified market, agriculture as well as industry will be an important factor in the new phase of co-operation. Renault tractors, contributing to the extensive horizons of motorised agriculture, prepare for the future vastly integrated with the French economy.

Fifteen acres at Le Mans are dedicated to the production of the Renault tractors. The factory produces robust, economical and handsome tractors designed to facilitate work with the minimum expense and effort. Many years of research have been applied and the results have been considerable.



UNDERGROUND TRAINS WITH RUBBER TYRES

The amazing new feature of the Paris underground is a quiet, handsome train rolling along on rubber tyres. On November 8, 1956, the Renault train, equipped with tyres, was put into service on the Chatelet-Porte des Lilas line and marked the first of a series of 40 underground cars ordered by the Regie Autonome des Transports Parisiens.

This new achievement by the Renault engineers has several unique advantages. Due to a magnificent suspension, the passengers can ride in comfort without being jostled about, and the metallic, shrill noise they are accustomed to hearing is replaced by a more agreeable hum. For the conductor and the mechanic,

there is a greater efficiency in the performance of the train motor, and the capacity to start off quickly and stop more suddenly has been improved, enabling the passengers to gain time between stations.

The interior of the underground cars has been constructed with the sole idea of rendering a quick journey as comfortable as possible. The colour tones and the seating arrangements blend with the modern lighting and well-planned spacing. The train doors open smoothly and quietly without any inconvenience to the passenger.

The innovation of rubber tyres for the Paris Métro has resulted in economies on the mechanical units utilised as well as the rails and their apparatus. Safety factors have been taken into consideration: in the event that a tyre should blow out, the steel wheels attached, and which normally do not touch the rails, can guide the train safely to its destination.

For the conductor, operation is simplified as well as the tension of his work reduced. Once again a Renault creation offers a progressive note to the underground as well as to that which passes overhead. These are manufactured at the Renault-Choisy Le Roi plant in the southern suburbs of Paris.



RENAULT RAILCARS

Louis Renault became interested in the construction of railcars after the First World War when the delivery of parts between the train station at Sèvres and his factories necessitated rail transportation. In 1920 a petrol-electric-driven locomotive, equipped with an eight-cylinder aeroplane motor, transported assembled units and accessories to the Renault plant. The rail engine carried a generator furnished

by the manufacturers at that time of the Paris underground trains. Some 35 years later, the roles were reversed and Renault contributed in 1956 not only the generator but also the entire unit of locomotive and cars for the Paris Métro.

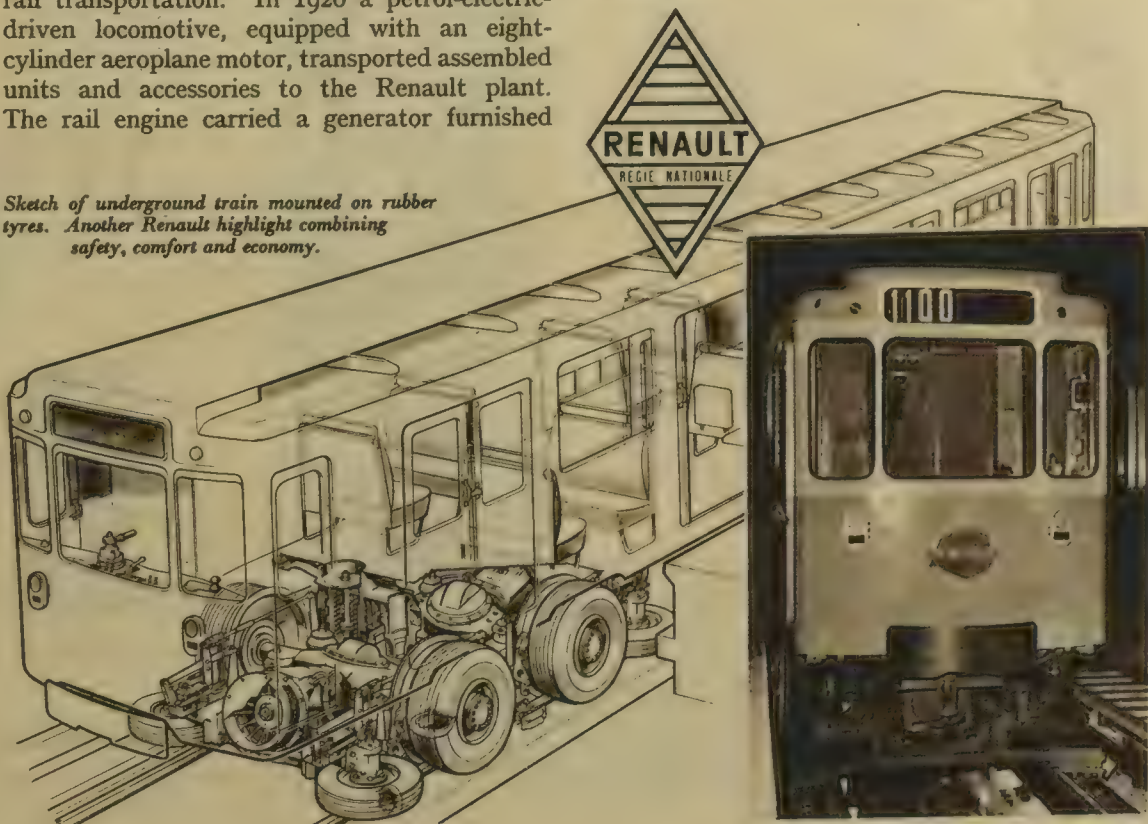
From small locomotives uniquely constructed to carry parts to his factories, the manufacturing of railcars was realised by Renault, and from 1922 to 1928 150 were put into service. Experimentation with Diesel engines followed and the Renault Division of Railways was destined for a lively career. Six hundred modern railcars, capable of being operated by a single driver and coupled to two or more units, are currently in use in France, Spain, Greece, Algeria, Tunisia, Vietnam, the Congo, Ivory Coast and many other countries of Africa.

Assuring a daily passenger service of 257 miles between Paris and Cambrai, in the north of France, the majestic turbo-Diesel Renault locomotive is equipped with a gas turbine and free-piston generator. The construction and operation, as well as the economy and comfort permit the locomotive to adapt to all conditions of rail systems.

The Railway Division enables the other branches of Renault to benefit from the research and experimentation which is constantly performed. The Division is quite different from the automotive division but the progressive aims are similar.

The latest expression of the Renault's success in the field of research has been the construction of the famous "Shooting Star," with the amazing jet propulsion unit in one car. The rising star of Renault will continue to shine brightly in the vast heavens of futuristic to-morrow.

Sketch of underground train mounted on rubber tyres. Another Renault highlight combining safety, comfort and economy.



Advertiser's Announcement

*For comfort and a
sense of well being*



MADE-TO-MEASURE
"TRICOLINE"
Shirts

One of life's little niceties — much prized by the fastidious — is the pleasure of having shirts made-to-measure.

All your personal fancies can be incorporated, such as longer (or shorter) sleeves, your own favourite collar shape, or extra cuffs. Happily the price is not prohibitive. Indeed, a made-to-measure shirt in "Tricoline" can be yours for 63/—, including two "Trubenised" collars. With "Trubenised" collar attached . . . 58/6 or with a soft collar attached . . . 57/6

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Branches throughout London and Principal Cities



You prefer pale ale

*how will you get what you want
unless you say the name?*

THE name to say is Whitbread Pale Ale. Instead of asking for two "lights" (like someone who doesn't know what he wants) you simply say "two Whitbread Pale Ales please". Whitbread Pale Ale is to be found among today's wider range of choice in pubs, clubs, bars, restaurants and licensed retailers. As well as the usual sizes there is the new Pony Whitbread — the smallest size — 'specially for her'.

WHITBREAD Pale Ale



flavour superb

Brewed and bottled
with all the care that the name on the label implies



COLUMBINE

*If
you
have an
eye for
beauty
and
a taste
for
quality
you'll
choose*



CORONET



BAMBOO

ROYAL DOULTON

SINCE the first World Exhibition held in the Crystal Palace, London, in 1851, greater progress has been made in producing china and other ceramics than in the preceding 10,000 years:



The Royal Doulton Potteries, founded in 1815, have pioneered many of the technical and artistic developments which have transformed an ancient craft into a vast modern industry. At the World Exhibition in Brussels this year, the Royal Doulton Stand will provide a direct link with the great Exhibition of 1851 in which the firm also took part.

Traditional craftsmanship; gifted artists; exacting standards of design; ceaseless research—these are some of the reasons for the superb quality upon which Royal Doulton's world-wide reputation is based.

In 1851 Doulton's was a small pottery with three or four small kilns. Today the Royal Doulton Group form the largest and most versatile ceramic enterprise in the world, supplying a wealth of new designs for domestic use and developing new applications for ceramics in industry and technology.

If you plan to visit the Brussels Exhibition, we shall welcome you at the Royal Doulton Stand in Section "O" of the British Industrial Pavilion where you will see the most exquisite selection of British china and fine earthenware ever sent from England to any International Exhibition.

"Choosing Your Tableware."—A delightful book of 64 pages in full colour, illustrating Royal Doulton new tableware designs, is available, price only 1/-. Write to Dept. LN., at the Burslem address below.



ATHOS



BALLERINA

DOULTON FINE CHINA LIMITED • BURSLEM • STOKE-ON-TRENT
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The wonderful gateway to Europe



LISBON

City of Contrasts

There is not one Lisbon, but many. The old city of Ulysses is a city of light, a veritable impressionistic painting where the brightness of the sky reflects in the eyes of a child. The gold of the sun dapples on the rude stones of the street and the old houses and churches like so many cuts of diamonds. The clear play of shadows across the multi-coloured hillsides, gay and crisp in varied reliefs, quiver their reflections in the elongated mirror of the Tage River.

And Lisbon is composed of a thousand colours harmonizing perfectly with the luminosity of the sun. On the hilly slopes open windows display the pageantry of colour with their canary cages, bright linen and decorated vases of flowers. Above the windows are the rooftops bordering the sky, and the homes in their rustic simplicity follow the narrow streets to the river. The city centres around Saint George's Castle recalling a vivid history wrapped in honour, temperament and a mood expressed in the regal arrangement of the lovely gardens.

Lisbon is a maritime port and the haunting intrigue of distant places is alive in the air. The Manueline style of architecture with its oriental mysterious lure combines with the baroque of opulent Europe and the dynamism of Brazil under the aromatized palms and exotic promenade.

The enthusiasm of the Portuguese brightens the future of Lisbon. The abundant riches of art, contemporary as well as ancient, medicine, ethnology and commerce elevate Lisbon as a foremost European port bristling with life, music and science.

Modern hotels in exquisite taste provide the most recent comforts, and Lisbon night life is filled with gaiety and music. Fine restaurants offer typical Portuguese menus with a touch of Oriental cuisine. Excursions from Lisbon by car or train to the many beauty spots of Portugal are available throughout the year.

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SATURDAY, APRIL 26, 1958.



AT THE OPENING OF THE WORLD'S LARGEST EXHIBITION: KING BAUDOUIN, WITH MEMBERS OF THE BELGIAN ROYAL FAMILY, IN THE HEART OF THE 500-ACRE SITE IN BRUSSELS.

Royal pageantry attended the splendid scenes at the opening of the Brussels Universal and International Exhibition on April 17. King Baudouin, who performed the official opening, was accompanied by members of the Belgian Royal family who were greeted enthusiastically by excited crowds who hailed them in many tongues. The Exhibition is not only the first event of its kind to be held since World War II but is the greatest in size which

the world has ever known. Seen in this photograph standing next to King Baudouin is his brother, Prince Albert (in naval uniform); his stepmother, Princess Liliane, and his seven-year-old half-sister, Princess Marie Christine. On the right is the King's father, ex-King Leopold, with King Baudouin's grandmother, Queen Elisabeth. A special section devoted to the Brussels Exhibition appears on following pages.

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By ARTHUR BRYANT.

THE nation having willed the end—a nationalised railway service with a well-paid and contented labour force earning as much as men of comparable skill in other industries—it is for the nation to devise the means. Such is the argument, reinforced by high authority, of those who maintain that the wages of railwaymen must rise with the cost of living regardless of the railways' earnings out of which—or the railways' borrowings—those wages can alone be found. Yet to make this argument tenable it must plainly be carried a stage further. For the nation, if it is to regard the end—a prosperous nationalised railway service—as sacrosanct, must give the railways a state-enforced monopoly or part monopoly of passenger and goods traffic. If railwaymen are to be paid wages commensurate with their own wishes, and as they no doubt justly feel, deservedly, more people must travel by train and more goods must be sent by rail. For the real trouble with the railways to-day is not so much lack of modernisation and of modern technical equipment as a shortage of passengers and freights. Too much is going by alternative methods of transport, in other words by road.

During the second and third quarters of the nineteenth century a large proportion of the nation's capital was invested in carrying railways into every corner of the land, in laying rails, cutting embankments, making tunnels and bridges, and building stations, wharves and depots. As a result, for the remainder of the century and for the first few years of the present century the railways enjoyed a virtual monopoly of both passenger and goods services; no one if they could help it travelled or sent goods by the older-fashioned roads and the horse-drawn vehicles that used them. The only rival to the railways in those days was the humble tricycle and bicycle. The great coaching routes of the past, once crowded with life, were deserted; the towns and posting inns along them, unless served by the newer railways, became disused backwaters, left high and dry by the changing course of the river of progress. Or so it was supposed. Yet, though nothing could have seemed more assured than the monopoly and prosperity of the British railway system in the closing years of Victoria's reign when I was born, its fate was already sealed.

The coming of the internal combustion engine and its rapid evolution and growing popularity during the next few decades soon threatened the railways with the same doom as the stage-coaches and post-chaises of a hundred years earlier. By the middle of the twentieth century the roads, transformed by an enormous capital expenditure financed out of taxes and rates, had become far more crowded with traffic than ever before in their history, while a new form of transport, that of the air, had emerged to present the railways with a further challenge to their former prosperity and popularity and to their future existence. To suppose that railways can go on earning the proportion of the national income that they earned when they had no

competitors is absurd; even to suppose that they can hope for long to earn as large a proportion of it as they did on the day when, a dozen years ago, they were nationalised seems, in the light of the public growing preference for the highway, wildly optimistic. The most that can be hoped for, so far as I can see, apart from labour and fuel-saving economies, is a gradual change-over from one form of transport to another and, on the grounds of public amenity and conservative human relationships, a moderate degree of protection for the railways.

It is natural that the men who work on the railways and whose whole lives are centred round the iron horses and steel coaches they carry—the good folk of Crewe and Swindon, Willesden and Doncaster—should regard their trade as something eternal and expect the nation to finance it and their own employment and standard of living

Nor does the family that goes there by charabanc.

The most appropriate meeting place for wage discussions between the representatives of the railwaymen's unions and of the State Commission that controls British Railways would be an open pavilion on the verge of the Great North Road or the Kingston by-pass. They might not be able to hear themselves speak, but their thoughts would quickly move in the same direction. They would not, perhaps, be very cheerful thoughts, but they would at least be unanimous and constructive. They would realise that they had a common interest and a common peril.

To this it will be said that there is room in modern Britain for both a prosperous railway system and a prosperous road system. This may be true for a while—though, judging by recent

British Railways accounts, it does not appear to be so—but can it be so for long? Personally, I sincerely wish it; indeed my own sympathies as between road and rail are entirely with the railways. If I have to make a long journey I invariably do so by rail; I find it far more comfortable and aesthetically pleasant, I do not have to drive myself, and I can work while I travel. But I am in a very small minority, and the remedy that I would suggest for the railwaymen's plight—higher taxation on road users—is little likely to be endorsed by the nation.

The motoring public is clamorous against the comparatively modest taxes that are levied on it and can see nothing incongruous in taxing the petrol for the farmer's plough working in the harvest fields—the indispensable tool that makes the people's daily bread—on the same basis as that for the millionaire's Rolls-Royce or the holidaymaker's pleasure-car which makes free use, save for a small annual licence charge, of the King's Highway—of every road

and street, that is, in the kingdom—both for travelling and parking. And the rest of the nation that does not at present own cars is curiously acquiescent about the motorist's privileges; even about his immunity in this normally law-abiding land from the enforcement of the laws against misuse of the highways, though that misuse involves the death of 5000 or 6000 people every year and the crippling of many thousands more and has reduced traffic conditions in our capital and principal cities to a nightmare. I suppose it is because everybody, even if he does not at present possess a car or motor-cycle, hopes to possess one; it is possibly even one of the ambitions of many of those who work on the railways.

It may be that in another half-century some new form of transport—the air, for instance—will have taken the motor-car's present place in public favour; it may even be, for causes which we cannot at present foresee, that the nineteenth-century iron roads may come back into their own. But for the present the railways and those who live by them have got, for better or worse, to recognise the unpalatable fact that the nation's use for them is limited and is apparently, alas, becoming more limited every year.

THE OPENING OF THE BRUSSELS UNIVERSAL AND INTERNATIONAL EXHIBITION.



DECLARING OPEN THE GREAT BRUSSELS EXHIBITION: KING BAUDOUIN OF THE BELGIANS SPEAKING IN THE RECEPTION HALL, WHICH WAS CROWDED WITH BELGIAN POLITICAL AND CIVIC LEADERS AND MEMBERS OF DIPLOMATIC MISSIONS.

On Thursday, April 17, King Baudouin of the Belgians opened the great Brussels Universal and International Exhibition. Before lighting a 10-ft. flame which will burn for the next six months, the King, speaking in French and Flemish, addressed a large audience in the Belgium Square at the Exhibition. He declared that the aim of the Exhibition, at which fifty-three countries and international organisations are represented, was "to revive the atmosphere of collaboration and peace." Our photograph shows, in the front row (l. to r.): Baron Moens de Fernig (Commissioner-General for the Exhibition), M. Van Acker (the Prime Minister), King Baudouin, M. Motz (Belgian Minister for Economic Affairs), and M. Cooremans (Burgomaster of Brussels).

for ever, regardless of whether the transport of passengers and goods by rail still pays its way or not. The nation has willed the end, it is held, and the nation must continue to will the means. But the roar and screech of the highway drowns even the thunder of the great expresses and flying "goods" that flash through Bletchley and Hitchin; for the nation has also willed that it will travel by road and has created the means to do so, and every year the number of vehicles using that means of transport increases by at least 5 per cent.

A railway strike can no more alter this fact than King Canute could make the waves retreat by sitting in their path and ignoring the tide. The solidarity of the working class does not in reality affect the issue; nor can the trades union movement render such a strike more effective. For every working man who acquires a bubble-car or a motor-cycle or whose wife buys in a shop an article that has been carried to its place of sale by road is an unconscious blackleg and will continue to be a blackleg. A family with a Morris Minor, however proletarian its background, is a threat to the railwayman's livelihood; the man who buys petrol at the wayside pump *en route* to Blackpool or Skegness buys no railway tickets!

THE BRUSSELS UNIVERSAL AND INTERNATIONAL EXHIBITION. A SPECIAL SECTION.



PART OF THE BRITISH GOVERNMENT PAVILION, SHOWING THE STRIKING ILLUMINATION OF THE THREE SPIRES AT NIGHT.



THE ENTRANCE TO THE THREE-SPIRED BUILDING OF THE BRITISH GOVERNMENT PAVILION, WHERE DISPLAYS OF BRITISH TRADITION AND TECHNOLOGY ARE SHOWN.

THE UNITED KINGDOM AT BRUSSELS: DISPLAYING BRITAIN'S GREAT CONTRIBUTION TO MANKIND.

At the Brussels Exhibition, which was opened by King Baudouin on April 17 and is the largest of these exhibitions yet held, the United Kingdom, occupying one of the biggest sites in the international section, is showing something of her great contribution to civilisation both in the past and the present. At the British site, which covers about 5 acres, there is the striking, three-spined Government Pavilion building and the large, glass-walled British Industry Pavilion, while between the two there are formal courtyards and gardens

to provide relaxation and variety. Another notable feature is the Britannia Inn. In the Government Pavilion there is the Hall of Tradition and the Hall of Technology, which dramatically contrast with each other. The British Industry Pavilion houses exhibits illustrating some of British industry's latest and most spectacular achievements, especially in the atomic and electronics fields. There will also be an impressive British contribution to the cultural programme of the Exhibition.

THE U.K. AT BRUSSELS: NUCLEAR AND INDUSTRIAL EXHIBITS.



SYMBOLISING THE BRITISH LEAD IN THE PRODUCTION OF NUCLEAR POWER PLANT: A MODEL NUCLEAR REACTOR AND BOILER.

WHILE the display at Brussels is not a trade fair—its purpose of contributing to world understanding having often been mentioned—a large part of the Exhibition is formed by the industrial and technical exhibits. Symbolising the enormous importance of the peaceful uses of atomic energy is the Atomium, the Exhibition's central feature. The Exhibition is thus an exceptionally good setting for the British section, where Britain's world lead in the production of nuclear power plant is well displayed. While nuclear power is in evidence in the British Government Pavilion as well as the British Industry Pavilion, in the latter there are additionally exhibits from a wide

[Continued opposite.



AT THE BRITISH ELECTRICAL AND ALLIED MANUFACTURING ASSOCIATION STAND IN THE INDUSTRY PAVILION: A MOCK-UP OF A TURBINE RUNNER.

Photograph by J. Allan Cash.



USED IN ATOMIC POWER STATIONS: A GIANT CIRCUIT BREAKER—FURTHER EVIDENCE OF THE BRITISH LEAD IN NUCLEAR POWER PLANT.



[Continued.] range of British industries. Also in this Pavilion is the exhibit symbolising Britain's holding the three world speed records at once, and a display organised by the Council of Industrial Design. Nearby is an exhibit on the theme of London as the heart of world commerce. The British section also includes a cinema for the showing of industrial and documentary films, and the Britannia Inn for those seeking refreshment.

(Left.) THE ENTRANCE TO THE BRITISH INDUSTRY PAVILION—A HUGE, GLASS-WALLED "SHOP-WINDOW" IN WHICH SOME OF THE LATEST BRITISH ACHIEVEMENTS ARE SHOWN.



A CENTRE OF REFRESHMENT FOR THIRSTY EXHIBITION VISITORS: THE BRITANNIA INN AT THE BRITISH SECTION.



A LEADING BRITISH EXHIBIT: THE QUARTER-SCALE MODEL OF ZETA, THE EXPERIMENTAL APPARATUS FOR HARNESSING THE POWER OF NUCLEAR FUSION.



TRANSPARENT PLASTIC AND STEEL: THE OUTER WALL OF THE HUGE U.S. PAVILION VIEWED FROM INSIDE. (Photograph by J. Allan Cash)

THE U.S. AT BRUSSELS: VIEWS OF THE DECORATIVE AMERICAN COLOSSUS; AND THE "CIRCARAMA."

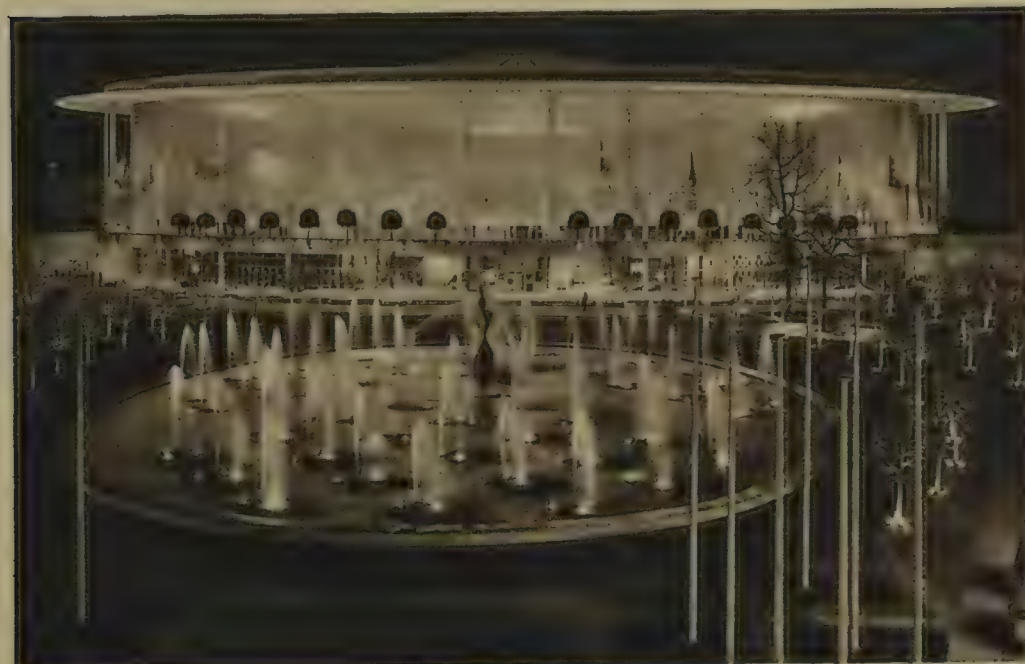


ONE OF THE MANY ATTRACTIONS PRESENTED BY THE UNITED STATES: THE "CIRCARAMA," IN WHICH VISITORS MAY SEE UNINTERRUPTED PANORAMIC SCENES IN A COMPLETE CIRCLE. (Photograph by J. Allan Cash)

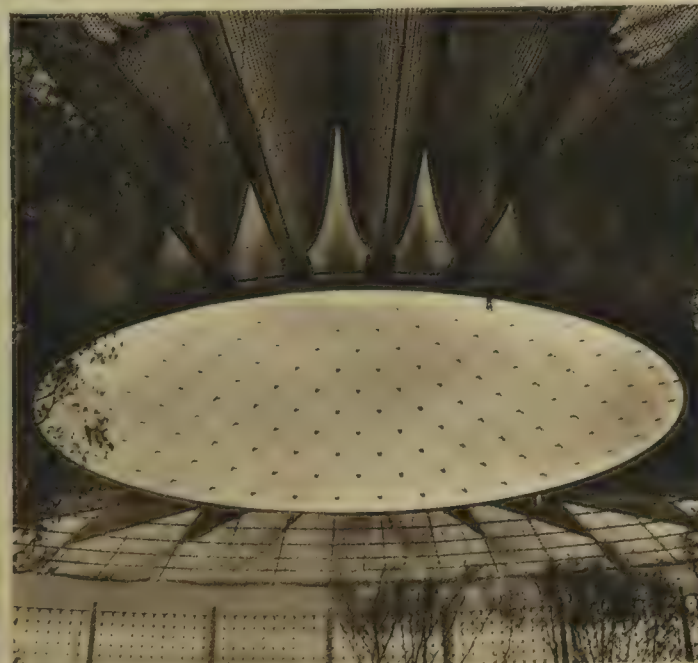
THE two-storey United States Pavilion, which is 381 ft. in overall diameter and 85 ft. high, has been compared in size to the Roman Colosseum. It stands on a 6½-acre site which also includes an air-conditioned theatre with electronically-controlled lighting and seating for 1150 people, and the "Circarama" with its 360-degree screen on which viewers can see striking films of life in the United States. The pavilion emphasises "the cultural side of life, not trade or politics" and has been designed to give visitors an understanding "of the country, its land and its people, its arts, sciences and technology." One stand highlights America's development of the peaceful uses of atomic energy. The rôle that automation plays in many aspects of American life is demonstrated in a principal main-floor exhibit.



ABOUT THE SIZE OF THE ROMAN COLOSSEUM: THE TWO-STOREY U.S. PAVILION, WHICH IS THE LARGEST FREE-SPAN CIRCULAR BUILDING IN THE WORLD.



WITH ILLUMINATED FOUNTAINS PLAYING IN THE FOREGROUND: A NIGHT VIEW OF THE CIRCULAR UNITED STATES PAVILION, WHICH IS SITUATED ON A 6½-ACRE SITE.



TOPPING THE PLASTIC AND STEEL PAVILION: THE SUSPENDED FIBREGLASS ROOF WHICH IS IN THE FORM OF A BICYCLE WHEEL.

INSIDE THE ATOMIUM AT BRUSSELS: SOME OF THE EXHIBITS OF THE PEACEFUL USES OF THE ATOM.



(Left.) ONE OF THE FIVE LOWER SPHERES OF THE ATOMIUM, WHICH ARE DEVOTED TO EXHIBITS OF THE PEACEFUL USES OF ATOMIC POWER. ALL THE STEEL SPHERES HAVE A DIAMETER OF 59 FT.



(Right.) INSIDE SPHERE II, ONE OF THE FIVE SPHERES DEVOTED TO DEMONSTRATING THE PEACEFUL USES OF THE ATOM. THE TUBES CONNECTING THE SPHERES CARRY ESCALATORS UP AND STAIRWAYS DOWN.



INSIDE THE THIRD SPHERE: A MODEL OF A NUCLEAR-POWERED 30,000-TON TANKER, N.T.S. JIOLLAND, THE SIDE BEING CUT AWAY TO SHOW THE POSITION OF THE REACTOR.



EXHIBITED INSIDE SPHERE IV: PART OF THE WESTINGHOUSE EXHIBIT OF AN ATOMIC REACTOR AND A POWER STATION FOR PRODUCING ELECTRICITY.



"SYLVANIA SHOWS THE FUTURE": ONE OF THE EXHIBITS IN THE LOWER SPHERES (SPHERE V), INDICATING POSSIBLE FUTURE USES AND BENEFITS OF ATOMIC POWER.



INSIDE SPHERE VI: A CRYSTALLINE DESIGN SYMBOLISING THE GERMAN ATOMIC AGE, IN AN EXHIBIT ORGANISED BY THE GERMAN STEEL INDUSTRY. ONE SPHERE CONTAINS A BAR, ANOTHER A RESTAURANT.

EXTERNALLY the huge Atomium dominates the site of the Brussels Exhibition with its 360-ft.-high symbolisation of the arrangement of atoms in an elementary crystal of metal; and four lower spheres—there are nine in all—symbolise also what might be called the theme of the whole exhibition, the peaceful uses of technology and the furtherance of peace among mankind. In his speech at the opening ceremony Mr. Van Acker, the Belgian Prime Minister, spoke of Belgium's preoccupation with "the notion that the peoples which can claim to direct the destiny of mankind are not those possessing the most vast and terrible engines of destruction but those whose actions are informed by the spirit of peace and the will to increase the well-being of the whole world."



PAST SPUTNIK II TO THE 40-FT. STATUE OF LENIN: LOOKING THROUGH THE HALLS OF THE RUSSIAN BUILDING AFTER THE OPENING OF THE EXHIBITION ON APRIL 17.

RUSSIA AT BRUSSELS: THE HUGE GLASS PAVILION AND THE REPLICA OF SPUTNIK II.



THE GIGANTIC RUSSIAN BUILDING BY DAY, BEFORE THE OPENING. OF METAL AND GLASS CONSTRUCTION, IT WILL EVENTUALLY BE DISMANTLED AND RE-ERECTED IN MOSCOW.



THE FACADE OF THE RUSSIAN BUILDING GLOWING WITH LIGHT ON THE EVE OF OPENING. TO THE LEFT STANDS A CINEMA, WITH A SEATING CAPACITY FOR 1000.

LIKE France, the U.S.A. and the Netherlands, Russia took up the largest allowed area in the Exhibition grounds—29,750 square yards. The pavilion erected on this site is a gigantic building of metal framework and glass walls; and its design is the result of a competition, the winners being a group of architects and engineers of the Ministry of Civil Construction. It is 492 ft. long, 236 ft. wide and 65 ft. high. As it is on a sloping site, the halls are on different levels, rising to the colossal statue of Lenin, at the end of a vista which opens with male and female statues symbolising workers and peasants. The main trend of the exhibits is to display advances in heavy industry and electronics; and the main attraction to the average visitor is not unnaturally the replica of Sputnik II.



THE PRINCIPAL ATTRACTION IN THE RUSSIAN EXHIBIT: A REPLICA OF SPUTNIK II, THE LARGE SATELLITE IN WHICH LAIKA MADE HER LAST JOURNEY IN SPACE.

IN BRUSSELS: SOME FOREIGN PARTICIPANTS.



WHERE "WATER" IS THE THEME: THE NETHERLANDS PAVILION WITH ITS LIGHTHOUSE AND WAVES WHICH CONTINUALLY LAP THE DYKES.

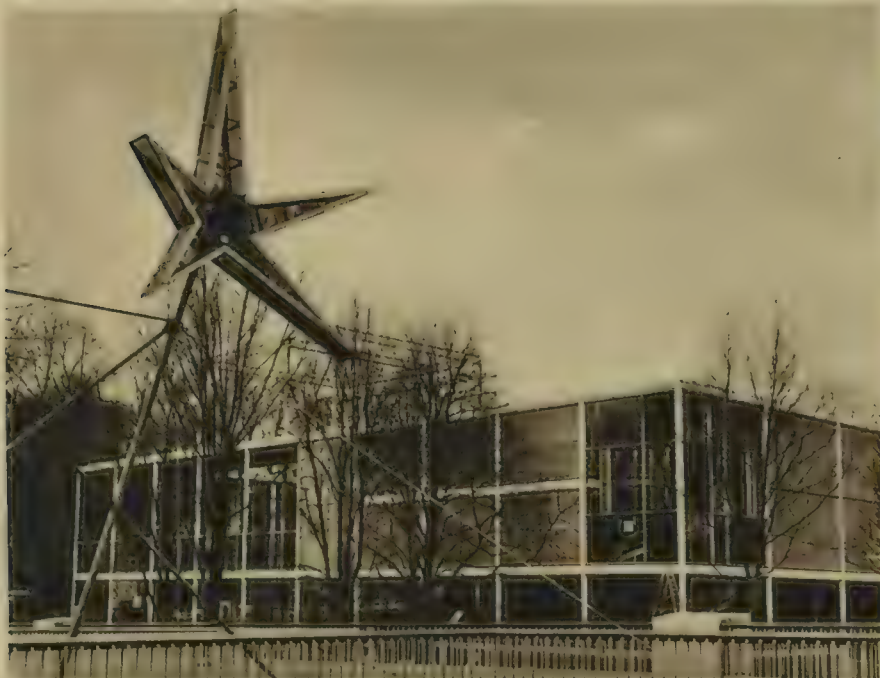


AN ATTRACTIVE FEATURE OF THE NETHERLANDS PAVILION: THE CARILLON BELL TOWER SEEN ON THE EVE OF THE OPENING.

FORTY-THREE COUNTRIES SIDE-BY-SIDE IN BRUSSELS.



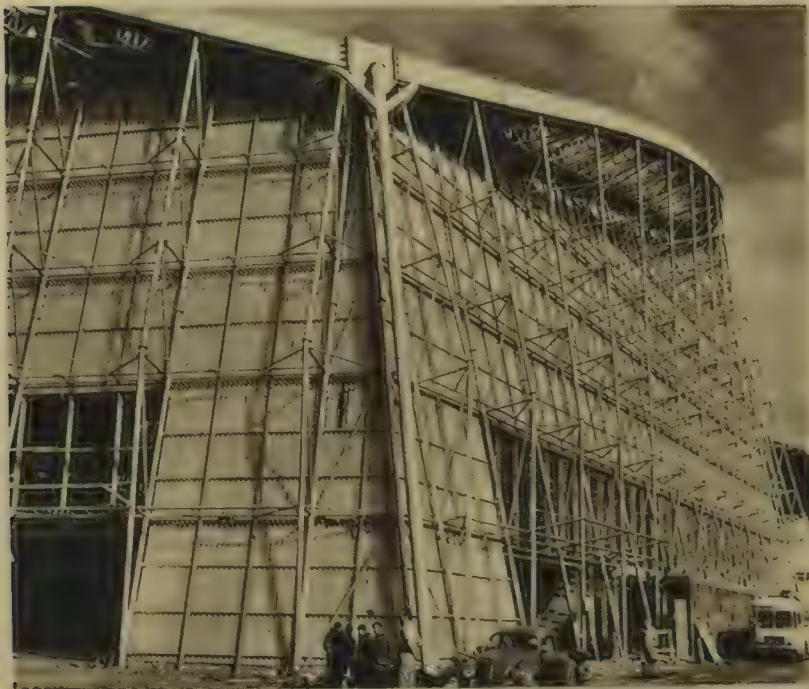
THE VATICAN PAVILION BEING COMPLETED. THE HOLY SEE IS EXHIBITING ABROAD AS A SOVEREIGN STATE FOR THE FIRST TIME.



SEEN BEFORE THE OPENING OF THE EXHIBITION: THE BUILDING IN WHICH CANADA PRESENTS HER HISTORY AND THE STORY OF HER DEVELOPMENT.
Photograph by J. Allan Cash.



ILLUSTRATING POST-WAR RECONSTRUCTION AND PROGRESS IN LABOUR CONDITIONS: ONE OF THE CLEAN-CUT WEST GERMAN PAVILIONS OF WHICH THERE ARE EIGHT, JOINED BY FOOTBRIDGES.



A WALL OF ONE OF THE MOST DARING BUILDINGS IN THE EXHIBITION: THE FRENCH PAVILION, WHICH IS A REVOLUTIONARY STEEL CONSTRUCTION.
Photograph by J. Allan Cash.



ON THE OPENING NIGHT: A VIEW OF THE GLASS AND STEEL PORTUGUESE PAVILION WHICH COVERS AN AREA OF 30,735 SQUARE FEET.

The nations of the world have truly united at the Brussels Exhibition, which provides an international stage for the varying customs, traditions and achievements of forty-three countries. It is not a trade fair, and in their various pavilions the different nations have endeavoured to portray aspects of their history and achievements and their contributions to the welfare of humanity. The Exhibition, which covers 500 acres of the Heysel Park, about five miles from the centre of Brussels, will be open daily, including

Sundays, until October 19. The main pavilions will close at 6 p.m. during April, May, September and October, and at 7 p.m. during June, July and August, except on Saturdays, when they will remain open for an extra hour. The price of admission is 30 Belgian francs (approximately 4s. 4d.). Some forty million people are expected to visit the Exhibition in the next six months, during which each participating country is to have its own national day or days, when it will be responsible for special features.

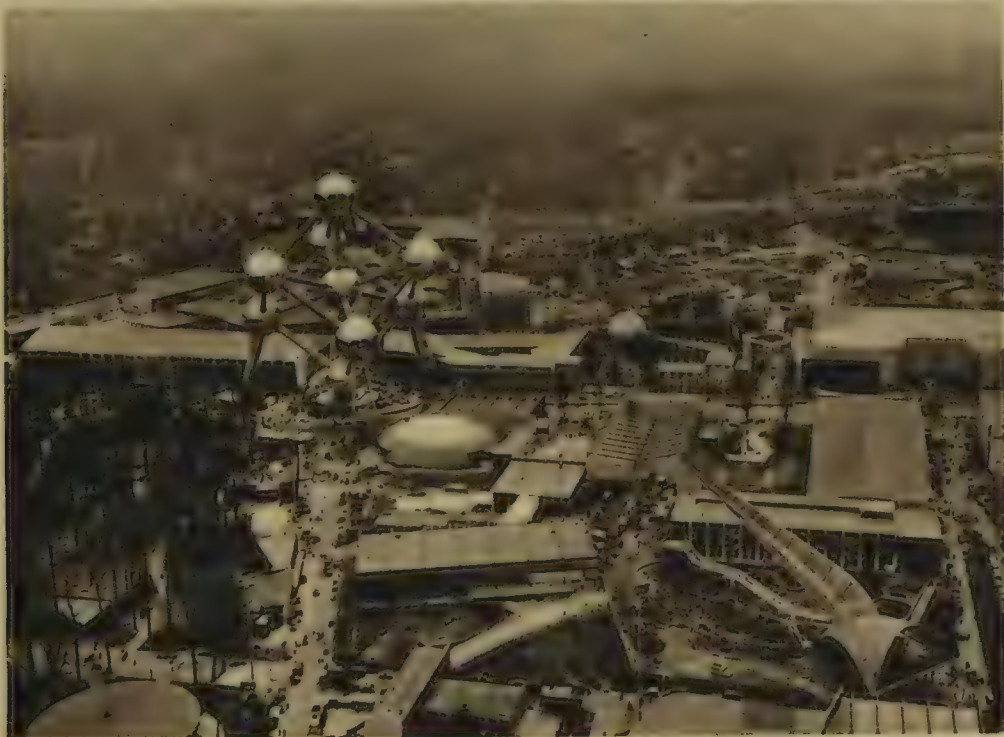
VIEWS AT NIGHT AND FROM THE AIR: COLOURFUL AND SPECTACULAR FEATURES AT BRUSSELS.



DURING THE FIREWORK DISPLAY ON THE EVENING OF THE OPENING DAY: THE DAILY-ILLUMINATED ETERNIT SPIRAL IN THE BELGIAN SECTION.



PACKED WITH PEOPLE ON THE OPENING DAY: BELGIUM SQUARE—A FLOOD OF GAY LIGHTS AND SPARKLING FOUNTAINS WITH THE RECEPTION HALL FACADE IN THE BACKGROUND.



SEEN FROM THE AIR: PART OF THE BELGIAN SECTION WITH THE DARING CONCRETE SPAR OF THE CIVIL ENGINEERING PAVILION (RIGHT) POINTING AT THE ATOMIUM.



THE HUB OF THE FOREIGN SECTION FROM THE AIR: THE HUGE FRENCH PAVILION IN FRONT OF THE FOOTBRIDGE WITH THE EQUALLY LARGE SOVIET (LEFT) AND AMERICAN PAVILIONS BEYOND IT.



A GLITTER OF SPARKLING LIGHTS AGAINST THE NIGHT SKY: THE ATOMIUM WITH THE COLOURFULLY ILLUMINATED WATER STAIRCASE LEADING TO IT.



A BEAUTIFUL AND QUIET AVENUE WHERE FINE MUSIC IS RELAYED AMONG THE TREES: THE BRUSHWOOD AVENUE, NEAR WHICH IS AN OPEN-AIR THEATRE.

The night-time illuminations form an important feature of the Brussels Universal and International Exhibition, though in the lighting, as, indeed, in the design of the Exhibition as a whole, there seems to have been too little centralised co-ordination to achieve a complete overall effect. Both by day and by night the Atomium forms a sparkling and glittering centrepiece, but it is only at night, when it becomes a galaxy of changing colours, that the water staircase running down the central avenue really becomes impressive.

The façade of the main Reception Hall provides a striking background to the play of light and water on Belgium Square. Each pavilion is brightly lit, the most effective being the glass structures which are illuminated from inside. The right-hand aerial view shows the hub of the Foreign Section, with the huge French, Soviet and American Pavilions clustering round the footbridge. It is interesting to note that between the Soviet and American mammoths is the smaller pavilion of the Arab countries.

AT THE BRUSSELS EXHIBITION: TRANSPORT, HOSTESSES, AND A SUSPENDED PAVILION.



A POPULAR MEANS OF MOVING ROUND THE HUGE BRUSSELS EXHIBITION WITH FINE AERIAL VIEWS: THE CHAIR-LIFT—WHICH GOES FROM THE BENELUX GATE TO BELGIUM SQUARE AND ALSO ALONG THE NATIONS AVENUE.



RUNNING THROUGH THE CENTRE OF THE FOREIGN SECTION: THE FOOTBRIDGE—SEEN HERE FROM BELOW SOME DAYS BEFORE THE OPENING. IT PROVIDES FINE PANORAMIC VIEWS.

Photograph by J. Allan Cash.



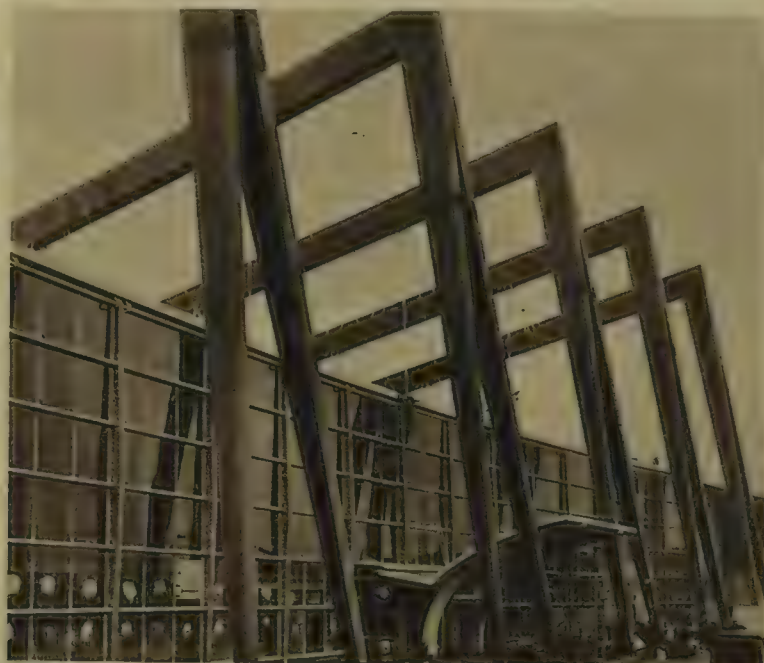
FOR GETTING ROUND THE 500-ACRE EXHIBITION SITE: ONE OF THE SMALL TRAILER BUS "TRAINS" AND A TWO-SEATER MOTORISED BICYCLE "RICKSHAW" TAXI.



IN FRONT OF THE FACADE OF THE MAIN RECEPTION HALL: SOME OF THE "RICKSHAW" TAXIS WHICH CAN BE HIRED TO DRIVE ROUND THE TWENTY MILES OF ROADWAY.



A POPULAR FEATURE OF THE EXHIBITION: SOME OF THE CHARMING FAIR HOSTESSES—SEEN HERE IN ONE OF THE SQUARES IN THE GAY BELGIAN SECTION.



BUILT ON SLOPING GROUND AND SUSPENDED FROM THE HUGE GIRDERS: THE EUROPEAN COAL AND STEEL COMMUNITY PAVILION. (*Photograph by J. Allan Cash.*)

There are twenty miles of roadway connecting the numerous pavilions and sections of the Brussels Universal and International Exhibition, and in the normal course of events no cars or bicycles will be allowed into the site. There are, however, three mechanical ways of getting round the Exhibition—the efficient chair-lift erected by a Swiss firm; twenty-five "trains," each consisting of a towing vehicle and two trailers and carrying seventy-five passengers; and a host of little "rickshaw" taxis which move jauntily

along the crowded roads. Each of these means of transport enables the passenger to survey all the exciting features as he moves through the Exhibition, and thus he misses nothing by using them and saves energy for the considerable amount of walking needed inside the pavilions. For those who lose their way in the exhibition there are numerous hostesses and guides to put them right, and each pavilion has its own guides dressed in a variety of smart and colourful uniforms.

IN the early hours of April 16 the French Government was defeated in the National Assembly by the large majority of 66. M. Gaillard resigned. Thus France entered upon another of the calamitous interruptions of policy which have become familiar, and at a worse time than usual. In the main, as I have argued previously, the attitude of the Press of this country to France and her troubles in North Africa seems to have been unduly censorious, unsympathetic, and unimaginative. Even were it possible to fix upon a line of policy which would unite virtually the whole of French opinion, the problem would be baffling. If French unity were achieved it would be on a middle line, and there is small reason to suppose that this would be acceptable to the Algerian rebels or would repair the damage done through Algeria to relations with Tunisia.

It has never proved possible to create anything like unity on these questions. The divisions go too deep for that and are connected with other differences, such as those regarding the relations of France and the United States. And it should be realised that, while obstinacy and frivolity have appeared, most of the differences are founded on genuinely and firmly held beliefs. It was only our good fortune in avoiding a proliferation of small parties that saved us from a crisis of a similar type over the Suez Canal incident. Those who are called extremists are perfectly sincere in their anxiety for the fate of French colonists in Algeria.

Having said that criticism of France has been harsh, I am proceeding to criticise vigorously. This may appear inconsistent, but, surely, the debate and vote of April 16 was a deplorable manifestation. The President of the Council had gained a wide measure of respect by the skill with which he had struggled to put the French case at its best and to reach an acceptable compromise without yielding anything essential or making humiliating retreats. And when the French Government was struck down, France, far from being in a worse situation than that which had lately prevailed, was in a distinctly better one. Rights on the Tunisian frontier had been expressly reserved. The proposals for the settlement of the question of French troops in Tunisia put forward through the English and American good offices were far from unpromising.

The clock may, of course, be wound up again, but it has stopped now for the French troops who have already been confined to barracks for more than two months. The Right-wing speakers protested that they were acting as they did to avoid humiliations, but the prolongation of this internment is surely as humiliating as it well could be. In any case, the vote was definitely against the proposal to negotiate with Tunisia on the basis of what the British and American intercessors had achieved. This was the most hopeful project that had appeared since the bombing incident, and it will be difficult to put it on its legs again.

Particularly unhappy was the tone of the debate. The majority which overthrew the

A WINDOW ON THE WORLD. THE LATEST POLITICAL CRISIS IN FRANCE.

By CYRIL FALLS,

Sometime Chichele Professor of the History of War, Oxford.

Government was composed of Communists as well as the Right, Poujadists and ex-Poujadists, and what is left of the Gaullists, but it was the Right which set the tone of the attack. This was marked by a violent, almost hysterical, anti-American flavour which exceeded anything of the sort formerly heard in the Assembly. M. Gaillard said that he had been subjected to no pressure from abroad. Mr. Dulles had said a few days earlier, with obvious sincerity, that the State Department was doing all it could to aid France in her difficulties. Such evidence was disregarded by Right-wing speakers, who said that the United States was imposing on France a colonial system worse than the Russian, or urged that France should walk out of N.A.T.O. This was sheer demagoguery.

The Assembly had been recalled from its recess for the occasion, not a promising procedure

THE BOARD OF ADMIRALTY.



STILL FOLLOWING JAMES I'S INJUNCTION TO THEIR FORERUNNERS THAT THEY SHOULD CONSULT AND ADVISE "BY COMMON COUNSEL AND ARGUMENT OF MOST VOICES": THE PRESENT BOARD OF ADMIRALTY.

The system whereby the responsibility for the regulation, control and maintenance of the Navy centred in a Lord High Admiral was ended in the reign of Henry VIII, and since then the office has been executed by a board which, varying somewhat in its constituency, was the forerunner of the Board of Admiralty of to-day. This photograph of the present members of the Board, taken at a Board Meeting at the Admiralty, shows: (L. to r.) Mr. R. A. Allen, M.P. (Parliamentary Secretary to the Admiralty); the Hon. T. G. Galbraith, M.P. (Civil Lord of the Admiralty); Vice-Admiral M. L. Power (Deputy Chief of Naval Staff and Fifth Sea Lord); Admiral Sir Caspar John (Vice-Chief of Naval Staff); Admiral of the Fleet the Earl Mountbatten of Burma (First Sea Lord and Chief of Naval Staff); Sir Clifford Jarrett (Deputy Secretary, Admiralty); the Earl of Selkirk (First Lord of the Admiralty); Sir John Lang (Secretary of the Admiralty); Vice-Admiral D. E. Holland-Martin (Second Sea Lord and Chief of Navy Personnel); Admiral Sir Peter Reid (Third Sea Lord and Controller of the Navy); Vice-Admiral Sir Gordon Hubback (Fourth Sea Lord, Vice-Controller and Chief of Supplies and Transport). Normally the Board meet once a fortnight.

for obeying the voice of reason. M. Gaillard sternly condemned the attacks on allies and friends and warned the Assembly that the action of the majority put the country in grave danger in fields outside North Africa. He revealed that when Parliament reassembled it had been the intention of the Government to put forward a scheme for intensifying the military effort in Algeria—not the attitude of a defeatist, whatever may be thought of it—and that it had reserved all its rights on the subject of the Algerian-Tunisian frontier.

Another point of the Government's programme had been far indeed from timid or a sign of preparedness to stand in a white sheet. It had been decided to bring forward the frontier question at the Ministerial meeting of N.A.T.O. in Denmark

on May 4; the first step would be to invite members to consider the "permanent aggression" to which Algeria, a territory covered by the Atlantic Treaty, was exposed from the direction of Tunisia. M. Gaillard went on to say that if the allies of France did not show themselves in a friendly light on the subject of Algeria and on interference from foreign soil, a crisis of exceptional gravity would have to be faced. These words could mean only that France would be obliged to review her relations with N.A.T.O. in such circumstances.

The speech of the French President of the Council could not therefore be described as weak or fearful. Some of his critics in this country would describe it as obstinate and intransigent. The Right, however, was determined to destroy the Government. By voting with the Communists it succeeded. The result was to leave France not only without a Government, but without a policy on North Africa. And even supposing that another Government is assembled within reasonable time—which has not always been the case recently—it will be very difficult for it to find a practicable Algerian policy. Though there was no certainty that the proposals about French troops in Tunisia would go through, there was a very fair chance. If they had, an easing of French and Tunisian tension would probably have resulted. Now all is in the melting-pot again.

This makes it likely that in the near future lack of policy will involve also absence of military programme, and that the troops in Algeria will in the main stand on the defensive until there is a definite policy. This is just what the conservative elements who overthrew M. Gaillard do not want, because they know that, the longer the time afforded to the rebels for preparations and training, the better is their chance of making their position impregnable. If they did so the whole business would end, as happened in Indo-China, with complete defeat and a humiliating settlement. The Right-wing voters in the majority on April 16 would have only themselves to blame, but they might well have done their country an irreparable injury.

The two representatives of the United Kingdom and the United States have worked honestly, determinedly, and skilfully to heal the damage which was done by French impetuosity. To pretend that they have been engaged in a plot against French interests is childish. One can regret deeply the setback to their efforts without any lack of sympathy for the predicament with which France has been faced all along and which has now been aggravated. This setback is concerned only with one feature of the whole problem, but it may, as I have suggested, influence the greater feature, which is the future of Algeria. M. Gaillard also deserves sympathy. With narrow space for manoeuvre he has put up a gallant fight for a sane and practicable policy. One can only hope that future developments will not be unduly harsh for France. But the majority in the Assembly cannot be said to have, in the old phrase, *bien mérité de la patrie*.

A WINDOW ON THE WORLD—I.



A RESULT OF THE GOVERNMENT SEA BLOCKADE: A REBEL CONVOY STRANDED WITHOUT FUEL NEAR BUKIT TINGGI.



AN AERIAL VIEW OF THE REBEL STRONGHOLD OF BUKIT TINGGI, WHICH AT THE TIME OF WRITING WAS ENCIRCLED BY APPROACHING GOVERNMENT FORCES.



WHERE THERE HAS BEEN CONSIDERABLE MOVEMENT OF TROOPS BUT LITTLE FIGHTING: SUMATRAN INSURGENTS IN THE JUNGLE.



CAMOUFLAGED AND CHEERFUL: A GROUP OF SUMATRAN REBEL SOLDIERS SMILE FOR A BRITISH GIRL PHOTOGRAPHER DURING THE EARLY PART OF THE INDONESIAN CIVIL WAR.



BEFORE PADANG FELL TO GOVERNMENT FORCES: THE TWO SHIPS—ONE DUTCH AND ONE INDONESIAN—HELD THERE BY THE REBELS.



AT THE REBEL STRONGHOLD OF BUKIT TINGGI: AN INSURGENT SENTRY PATROLS THE AIRFIELD—STAKED WITH BAMBOO AND HEAVILY MINED AGAINST A POSSIBLE ATTACK BY GOVERNMENT PARATROOPS.

INDONESIA. FURTHER REVERSES FOR THE SUMATRAN REBELS IN A "CIVIL CIVIL WAR."

The conflict in Indonesia has been described as a very civil civil war, and at the time of writing it appeared that it was going to come to a quiet and undramatic end. The rebel coastal stronghold of Padang, Sumatra, had fallen after about eleven hours of what was described as negligible resistance, following a landing from a small invasion fleet on April 17. The chief remaining centre of resistance on the island was at Bukit Tinggi, about

50 miles north of Padang, and round this rebel stronghold a cordon of Government forces was slowly closing in. On April 20, however, there was an unconfirmed rebel radio report that rebel troops had fought their way back into Padang. While the chance of the West and the Communist bloc becoming involved in Indonesia seemed to have receded, there still remained economic and political obstacles in the way of Indonesian unity.

A WINDOW ON THE WORLD—II.



COPENHAGEN. WHEN SHE PLEDGED HERSELF AS "THRONE SUCCESSOR, PRINCESS OF DENMARK": PRINCESS MARGRETHE WITH HER FATHER, KING FREDERIK.

(Above.)
COPENHAGEN. ANSWERING THE CHEERS ON PRINCESS MARGRETHE'S EIGHTEENTH BIRTHDAY: (L. TO R.) KING FREDERIK, KING GUSTAV ADOLF OF SWEDEN, PRINCESS MARGARETHA OF SWEDEN, THE PRINCESSES BENEDIKTE (ABOVE) AND ANNE-MARIE OF DENMARK, PRINCESS MARGRETHE AND HER MOTHER QUEEN INGRID OF DENMARK.

(Right.)
COPENHAGEN. AT HER FIRST CABINET MEETING AT CHRISTIANSBORG AS HEIRESS TO THE THRONE: PRINCESS MARGRETHE AT KING FREDERIK'S RIGHT HAND WITH THE ASSEMBLED CABINET.

The eighteenth birthday of Princess Margrethe, which makes her successor to the throne of Denmark, was celebrated on April 16 in a jubilant Copenhagen. In the morning King Frederik presided over a meeting of the Cabinet at Christiansborg and at this meeting Princess Margrethe pledged herself that she would "unswervingly keep the Constitution of the kingdom." After this the King and the Princess drove in an open carriage to Amalienborg, a salute of twenty-one guns was fired and the day ended with a gala dinner.



BRUSSELS, BELGIUM. AT THE COURT BALL—THE FIRST SINCE 1934—TO MARK THE OPENING OF THE BRUSSELS EXHIBITION: KING BAUDOUIN, WITH HIS GUESTS ON THE ROYAL DAIS. At this brilliant Ball in the Royal Palace on April 19, among the 6000 guests were eleven unmarried princesses. In the front row in the photograph are (l. to r.) Prince Albert, Ex-King Leopold, Princess Liliane, King Baudouin, Princess Beatrix and Princess Irene of the Netherlands. [Photograph Cartier Bresson.]



MONACO. ARRIVING FOR THE BAPTISM OF PRINCE ALBERT OF MONACO: THE ARCH-BISHOP LEADS, FOLLOWED BY THE NURSE CARRYING THE BABY INTO THE CATHEDRAL. On April 20 the five-week-old baby Prince Albert of Monaco was baptised by the Archbishop of Monaco; and he was held during the ceremony by his godmother, ex-Queen Victoria Eugenie of Spain, who can be seen on the extreme right of the photograph, wearing a fur wrap. The baby prince wore his father's christening robe.

A WINDOW ON THE WORLD—III.



FLORIDA, U.S.A. AT THE MIAMI SEAQUARIUM: AN UNDERWATER OPERATION ON A JEW-FISH WHICH, UNFORTUNATELY, HAD FATAL RESULTS.

A veterinary surgeon, aided by a nurse, recently performed an underwater operation on a Jew-fish at the Miami Seaquarium, Florida. The suspected tumour, which was the cause of the operation, turned out to be a diver's weight the fish had swallowed. The patient afterwards died and was towed out to sea for a decent fishy burial.



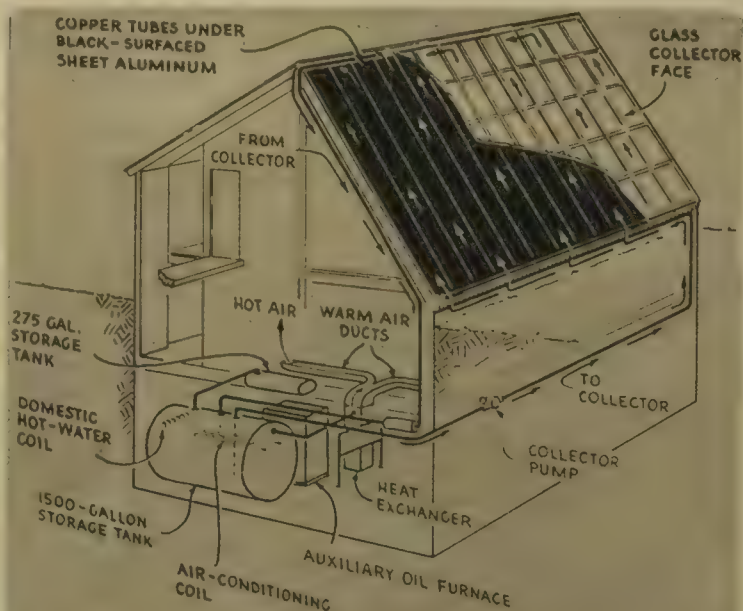
CYPRUS. AFTER THE DETONATION OF EXPLOSIVES DISCOVERED BY BRITISH SECURITY FORCES: A RUINED CINEMA IN FAMAGUSTA. A cinema was wrecked in Famagusta when British security forces detonated bombs and explosives they had discovered there on April 15 during a close search following a shooting incident in the town which led to the death of one of their number. Eoka literature was also found in the cinema, and a projectionist at the cinema was wanted in connection with the shooting. It was the first attack against a Briton in Cyprus for just over a year.



CANADA. CONTROLLING THE WOLF POPULATION OF CENTRAL BRITISH COLUMBIA: A NUMBER OF WOLVES SEEN AGAINST SNOW FROM AN AIRCRAFT.

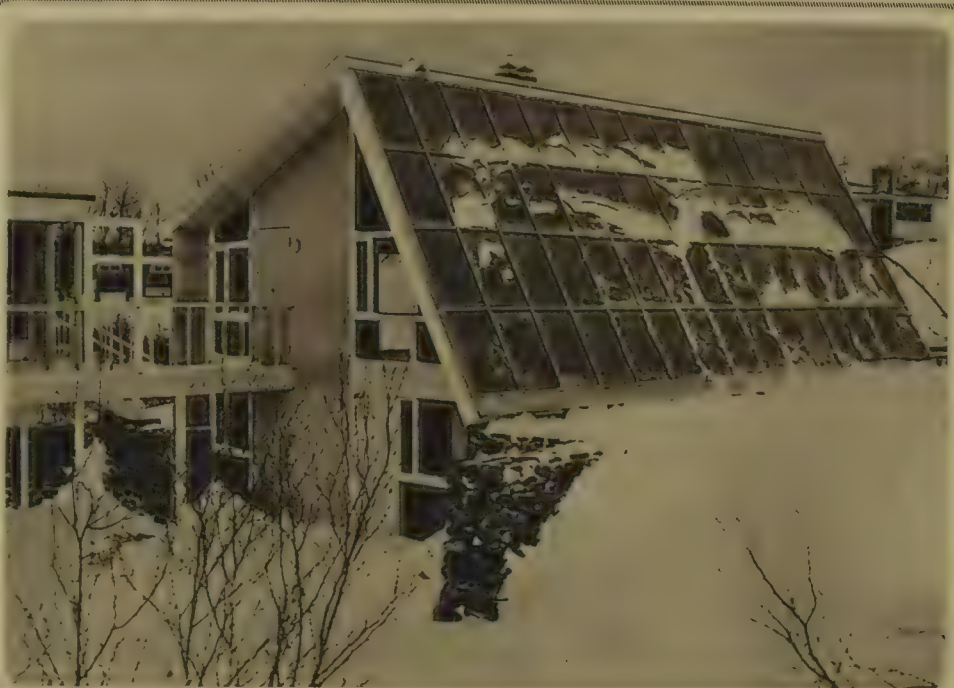


CANADA. A SUCCESSFUL BAG OF WOLVES AND EAGLES AFTER POISON BAIT WAS DROPPED FROM THE AIR TO COMBAT CENTRAL BRITISH COLUMBIA'S WOLF PROBLEM. During the past three years, the wolf population of Central British Columbia has been greatly reduced by means of poison bait dropped from aircraft during hundreds of sorties. The wolves had caused disastrous thinning of the moose population, and shooting from the air had been found ineffective. The campaign has been very successful, but apparently there was finally some danger of the moose becoming too numerous. The bait used against the wolves was horse-meat, and this was dropped from low-flying aircraft on frozen lakes.



U.S.A. TO REDUCE THE DOMESTIC FUEL BILL: A SUN-WARMED HOUSE, ILLUSTRATED TO THE RIGHT, SHOWN DIAGRAMMATICALLY.

A sun-heated house, claimed to be the first of its kind, has been designed by the Massachusetts Institute of Technology. To profit from the heat of the sun's rays, the two-storey, three-bedroom house has a south-facing section of roof consisting of a double layer of glass, under which there is a layer of aluminium sheet painted black. The sun's heat is transferred to a water system, attached to the aluminium, stored in a large water tank, and passed via a radiator to a current of air for warming the rooms. The house contains an auxiliary heater for unsunny periods.



U.S.A. AT BOSTON: A TWO-STOREY HOUSE SPECIALLY DESIGNED TO MAKE THE BEST USE OF THE SUN'S HEAT FOR INTERIOR WARMTH.

A WINDOW ON THE WORLD—IV.



JAPAN. LYING CLOSE TO THE BREAKWATER WHICH SHE STRUCK WHILE LEAVING YOKOHAMA HARBOUR ON APRIL 14: THE 34,172-TON CUNARD LINER *CARONIA*.

Over 400 passengers on a world cruise were aboard *Caronia* when she collided with a breakwater on leaving Yokohama Harbour. There were no casualties, but the liner suffered damage which needed immediate attention. At the time of writing she was about to enter dry dock.



JAPAN. AFTER *CARONIA* HAD STRUCK IT: THE DAMAGED BREAKWATER AT YOKOHAMA HARBOUR, ON WHICH HAD STOOD AN UNMANNED LIGHTHOUSE.



UNITED STATES. WATCHED BY A LARGE CROWD: FIREMEN FIGHTING THE BLAZE ON THE SECOND FLOOR OF THE MUSEUM OF MODERN ART AT NEW YORK ON APRIL 15.



UNITED STATES. DAMAGED, PROBABLY BEYOND REPAIR, IN THE NEW YORK FIRE: ONE OF MONET'S "WATER LILIES," OF WHICH A LARGER VERSION WAS DESTROYED.



UNITED STATES. ONE OF THE SIX PAINTINGS FROM THE NEW YORK MUSEUM OF MODERN ART WHICH WERE DAMAGED BUT ARE CONSIDERED TO BE REPAIRABLE: "WASHINGTON CROSSING THE DELAWARE," AN OIL ON CANVAS BY LARRY RIVERS.



UNITED STATES. UPSIDE DOWN BUT SAVED: SEURAT'S MASTERPIECE, "LA GRANDE JATTE," WHICH WAS ON LOAN TO THE MUSEUM OF MODERN ART FROM CHICAGO.

One workman was killed, and three women visitors and twenty-eight firemen were injured, when fire broke out on the second floor of New York's Museum of Modern Art at lunch-time on April 15. The fire, which was brought under control within an hour, started in a gallery where a new air-conditioning system was being installed. Two paintings, one of the largest versions of Monet's "Water Lilies" and a fresco by the Brazilian artist Portinari, were damaged beyond repair, and a smaller version of the "Water Lilies" was very severely damaged. Six other paintings were also damaged. At the time of the fire the Museum was housing an important loan exhibition of the work of Georges Seurat. This included his masterpiece, "La Grande Jatte," which was lent by the Art Institute of Chicago, who had received it as a bequest on condition that it would be lent only once, and this was the first and last time. Thanks to the enterprise of museum employees no works in this exhibition, nor any in that of the work of Juan Gris, were damaged.



IN AN ENGLISH GARDEN.

man," a man who appreciates and grows among his general nursery stock a fair proportion of odd and out-of-the-way plants, purely for the pleasure they give him, and entirely regardless of their commercial value to the business side of the nursery. On the other hand, he has the wisdom to produce, in quantity, plenty of good and popular best-sellers.

Among the plants which interested me most on this recent visit was a small colony of hyacinths in full flower. The loose heads of no more than a dozen blossoms were lavender blue, and reminded me very much of the original wild hyacinth, *Hyacinthus orientalis*, from which all the modern, many-coloured, heavily-built hyacinths of commerce are descended. They were, however, just a little heavier in build than the wild *H. orientalis* and the flowers were a shade darker in colour. The nurseryman told me that he got the original bulbs from a cottage garden many years ago. He was good enough to spare me three.

As to what, exactly, this very attractive hyacinth variety is, I have not the slightest doubt. It is just one of the many florists' hyacinths of commerce which has been grown under normal garden conditions, and thus has, so to speak, gone native, and reverted to its original form. Not pure *Hyacinthus orientalis*, but a derivative of *orientalis*, deprived of the flesh-pots of special cultivation by which commercial hyacinth bulbs are built up to a stage at which they eventually produce the great, stout, full-flowered blossom spikes which make early spring so pleasant; pleasant, that is, to all but the pedantic purists who pronounce them coarse and vulgar. As to that, I confess that florists' hyacinths are one of the forms of coarse vulgarity that I thoroughly enjoy. But, at the same time, I enjoy being the fortunate possessor of the exact opposite of the florists' hyacinths—a goodly colony of the true original species, *Hyacinthus orientalis*, which flourishes in ordinary loam in an open border, and is, in effect, the white Roman hyacinth with soft lavender-blue flowers. In fact, the Roman hyacinth is merely a white variety of *H. orientalis*.

The production of the stout florists' hyacinths might be described as occurring in two stages. First comes the raising of new varieties. All the named varieties which we now grow have been derived, by selection and then by inter-crossing, from the one species, *H. orientalis*, which is a native of South Europe. I think I am right in saying that no other species has been used in producing

HYACINTHS GONE NATIVE. By CLARENCE ELLIOTT, V.M.H.

the wonderfully varied race of many colours. Then, a good variety having been raised, and named, it has first to be increased, not from seed but vegetatively, and then eventually the monster bulbs which give the big, handsome (or, if you prefer, coarse and vulgar) flower spikes. This is done by a special technique of high cultivation in which the bulbs are not allowed to flower. They just have to bide their time, and on a diet of flesh-pots build up their strength to become the monster bulbs which produce the show-standard flower spikes.

But what happens to them then? All too often, I am afraid, when they have finished their flowering in pots of soil or bowls of fibre, they come to a sticky or a sordid end, in the dustbin, the compost heap,

or the bonfire. For town dwellers who have no garden this is perhaps excusable, for the exhausted bulbs are not worth keeping to grow again in pots or bowls the following year. But in the country, where there is a garden of any appreciable size, these end-of-the-season hyacinth bulbs are well worth planting out, where there is room, among the herbaceous plants in the mixed-flower borders, or even in rough grass. They are particularly effective if they are concentrated in an ever-extending colony, all the pot-grown bulbs being planted out in their allotted station and added to the hyacinth colony directly they have done their duty in the house. Planted out thus, they become permanently established, and an irregular colony of many colours soon becomes a most attractive feature in the garden each April, and provides a most valuable supply of cut blossoms for the house. The more mixed colours there are in the colony the more attractive the display will be. But if there are pink and red hyacinths in the mixture, I would suggest that yellow daffodils and narcissi make bad neighbours for these colours.

It is surprising how well planted-out hyacinths become established even after they have spent a winter in a bowl of fibre. If they are planted out directly their domestic ordeal is over, they soon take hold of garden soil, and tatty though they may look, poor dears, they soon have the grace to disappear underground, and are no more seen until next spring. If they have had a particularly tough time in their bowls, too much room heat alter-

nating with too much night cold in their position by the window, they may not flower much—if at all—next spring. But never mind. They will be in the loam and the open air they love, and will put up a creditable show the following spring, and from then on they will be forming off-set side-bulbs, and forming small clumps which will come to look more and more natural, established, and at home as the years pass. Planted out in this way these florists' hyacinths are as hardy and perennial as our native bluebells of the woods, but, unfortunately, far too many garden folk regard them solely as bulbs to grow in the house, never realising how charming and valuable they can be if planted out, and allowed to go native, and revert to their natural dimensions, which are only a little larger than those of their enchanting ancestor, the wild *Hyacinthus orientalis* of South Europe.

I have suggested planting out the end-of-the-season hyacinths in mixed-colour formation, and perhaps where there are only a few bulbs to plant each season that is likely to give the most effective show. On the other hand, good clumps of all one variety or colour could be equally charming. And if some pale sulphur-yellow daffodil could be found to flower at the same time as the hyacinths, how beautifully it would contrast with the lavender-blue hyacinth "Pearl Brilliant," which is, I think, my favourite. I must consult narcissus experts, at the highest level, to discover the perfect daffodil to hob-nob with "Pearl Brilliant."



"THE GREAT, STOUT FULL-FLOWERED BLOSSOM SPIKES WHICH MAKE EARLY SPRING SO PLEASANT": HALF A DOZEN BULBS OF THE HYACINTH "ANNE MARIE," GROWING IN A BOWL.



... AND ANOTHER HALF-DOZEN BULBS—LAST YEAR'S INDOOR BULBS OF A SIMILAR VARIETY—FLOWERING IN THE GARDEN AFTER PLANTING OUT AS RECOMMENDED BY MR. ELLIOTT IN THIS ARTICLE. (Photographs by J. E. Downward.)

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TWO FAMOUS FIGHTERS WHICH PLAYED THE VITAL PART IN THE BATTLE OF BRITAIN: THE *SPITFIRE* AND (ABOVE) THE *HURRICANE*.



SEEN AGAINST A FITTING BACKGROUND: THE *AVRO SHACKLETON*, WHICH IS IN SERVICE WITH THE R.A.F. COASTAL COMMAND.



HAWKER *HUNTERS*: THESE AIRCRAFT ARE STANDARD DAY INTERCEPTORS IN FIGHTER COMMAND SQUADRONS, AND CAN REACH SUPERSONIC SPEEDS.



BRITAIN'S "V" BOMBERS: THE *VALIANT* (TOP), THE *VULCAN* (CENTRE) AND THE *VICTOR*, THREE FAST, LONG-RANGE BOMBERS.



THREE GLOSTER *JAVELINS*. ELECTRONIC AND RADAR DEVICES ENABLE THESE FIGHTERS TO OPERATE NIGHT OR DAY IN ALL WEATHERS.

THE R.A.F.'S FORTIETH BIRTHDAY: SOME OF ITS PRESENT AIRCRAFT AND THE FAMOUS *SPITFIRE* AND *HURRICANE*.

Forty years ago on April 1 the Royal Air Force was officially formed. During these four decades there have been striking advances in aircraft design and performance, and during the Second World War the greatly increased importance of air strength was demonstrated time and again. The striking power of the fighting aircraft of the 1914-18 era pales into insignificance beside that of the four-engined bombers, and the *Spitfires* and *Hurricanes* of the Second World War. These, in their turn, having given yeoman service, now appear like creatures of a bygone age when compared with the immensely



THE WESTLAND *WHIRLWIND*, A HELICOPTER IN SERVICE WITH THE R.A.F. AND THE ROYAL NAVY. HERE, A RESCUE OPERATION IS IN PROGRESS.

powerful jet fighters and bombers of to-day. The constant advance of technology and the introduction of nuclear weapons, however, have ushered in yet another revolution in the air. No sooner had the R.A.F. become established as a first line of defence, it seems, than the death warrant of the modern fighter and bomber was signed. The White Paper on Defence last year heralded the final chapter in the story of fighting aircraft. The courage and skill of pilots and aircrew will in future give way to the technical ability required for the development and use of ballistic rockets and missile defence.



THE 40TH ANNIVERSARY OF THE FORMATION OF THE R.A.F.: A TYPICAL SQUADRON STANDARD, AND BADGES OF SOME SQUADRONS WHICH HAVE RECEIVED THEIR STANDARDS:

April 1 was the fortieth anniversary of the day when the Royal Air Force officially came into being. The junior service was thus formed a few months before the end of the First World War, in which the Royal Flying Corps and the Royal Naval Air Service had given gallant and effective service. Above, we illustrate the standard of No. 1 Squadron, the badges of the next thirty-one squadrons to receive their standards (arranged here in approximate numerical order), and the badges of numbers 502, 600, 601, 603 and 605 squadrons of the Royal Auxiliary Air Force, which are now

disbanded. The official scheme for the squadron badges came into existence in 1936, although many badges had been unofficially adopted before this. The badge is normally displayed in the officers' mess, and on the aircraft of the squadron. It was not until 1943, the R.A.F.'s twenty-fifth anniversary, that the award of squadron standards was instituted. The standards are presented as squadrons complete twenty-five years of service, and were also awarded to squadrons for specially outstanding operations. Later, the R.A.F. Regiment and the Royal Auxiliary Air Force became eligible

for the award. The presentation of standards to qualifying squadrons has been taking place since 1952. Standards are normally kept cased in the officers' mess, and are paraded on ceremonial occasions. Colours, which, like standards, are an award of the Sovereign, have been granted to the R.A.F. in the United Kingdom, the Royal Air Force College, Cranwell, No. 1 School of Technical Training, Royal Air Force, Halton, and to the Royal Air Force Regiment. The presentations have taken place since 1949. Besides the colours and the squadron standards, the R.A.F. also has its

own flag, the Royal Air Force Ensign. A fitting tribute to the Royal Air Force was made when one of the four colours was presented. At the presentation ceremony in Hyde Park in 1951, the Queen, then Princess Elizabeth, said on behalf of her father: "... During the dark days of 1940, when my people stood alone to defend the cause of freedom, the Royal Air Force played the foremost part in turning the tide which led to ultimate victory. Your duties at all times call for high qualities of endurance and skill, to which must be added the dash and zest of youth."

The badges were specially photographed for "The Illustrated London News" by the Air Ministry Photographic Reproduction Branch.



HEIR PRESUMPTIVE TO THE DANISH THRONE WHO CAME OF AGE ON APRIL 16: H.R.H. PRINCESS MARGRETHE.

Princess Margrethe, eldest of the three daughters of King Frederik and Queen Ingrid of Denmark, came of age on April 16 when she celebrated her eighteenth birthday. The Princess now takes her seat in the Council of State which consists of the King, members of the Cabinet, and the heir presumptive. Princess Margrethe, who spent a year at a school in England in 1955-56, is, like her mother, a good linguist. She is still following the usual Danish school curriculum and, in addition, is receiving special tuition

in a number of subjects. The Princess has two particular interests—drawing and archæology; she has received much encouragement and help with the latter from her grandfather, King Gustaf of Sweden, who is well known as a keen archæologist. In 1953 an amendment to the Danish Constitution came into force which admitted the Sovereign's daughters to the line of succession; before this the heir presumptive was the King's brother, Prince Knud. It is over 500 years since Denmark had a ruling Queen.

PROBING THE MYSTERIES OF EASTER ISLAND.

"AKU-AKU. THE SECRET OF EASTER ISLAND." By THOR HEYERDAHL.*

An Appreciation by SIR JOHN SQUIRE.

IN a recent issue *The Times* reported the Foreign Minister of Norway as saying that the Norwegians did not regard Englishmen as foreigners, but as rather mad Norwegians. Anybody here who read Mr. Heyerdahl's "The Kon-Tiki Expedition" could have returned the compliment, and regarded Mr. Heyerdahl and his companions as rather madder Englishmen. They set out in the endeavour to prove a theory about the ethnological origin of the Eastern Polynesians, and they were so thorough in their experiment that they began to drift with a current on a raft of balsa-wood such as was known to have been used by the ancient Peruvians. Sure enough, they fetched up at a charming island, complete with hula-hula, within a day of their calculated date. Mr. Heyerdahl had obtained evidence, though not all the evidence he wanted.

Eight years later he set out, in the same area, with the same sort of verification in view, but very differently equipped. Instead of being on a raft, almost at water-level, stocked with tinned foods and fresh water, and welcoming any reckless fish which leapt out of the sea into the frying-pan, he went off, with wife and children and a company of expert archaeologists, in a converted trawler, looking like one of the smartest craft afloat. This time his point of arrival was not determined by drift: he aimed at one of the loneliest islands in the world, namely Easter Island, in which lies enshrouded one of the greatest of all archaeological mysteries. His old theory was still dominant in his mind; the original inhabitants of Easter Island must have come from South America—whither, indeed, they had come from North America, and, ultimately (presumably across the Behring Straits) from Asia.

Off he went, to prove something. "It was on the afternoon of Easter Day, 1722, that the Dutchman Roggeveen and his companions came here as the first Europeans to sail into these waters, and perceived that unknown people ashore were sending up smoke signals to attract attention. When the Dutchmen came nearer with their two sailing craft and dropped anchor at sunset, they had a glimpse of a strange community before night fell. They were first received on board their ships by tall, well-built people who, as far as can be judged, were fair-skinned Polynesians such as we know them from Tahiti, Hawaii, and the other eastern islands of the South Seas. But the population did not seem to be absolutely pure and unmixed, for among their visitors some were conspicuous by their darker skins, while others again were 'quite white,' like Europeans. A few were also 'of a reddish tint, as if somewhat severely tanned by the sun.' Many had beards. On shore the Dutchmen saw gigantic figures 30 ft. high with great cylinders on the top of their heads like a kind of crown. Roggeveen himself narrates that the islanders lighted fires before these giant gods and then squatted down before them with the soles of their feet flat against the ground and their heads bent reverently. Then they began to raise and lower their arms alternately with the palms of their hands pressed together. Behrens, who was on board the other ship, tells us that when the sun rose next morning they could see the natives on shore lying prostrate and worshipping the sunrise, while they had lighted hundreds of fires which the Dutchmen

thought were in honour of the gods. This is the only time that anyone has described active sun-worship on Easter Island."

That was the first European encounter with Easter Island. The next was in 1770, when Spanish ships arrived and, characteristically, induced the natives to sign a document of surrender, proclaimed the King of Spain as the owner, and called the place San Carlos Island—the King's name being Charles. Captain Cook, no less, was the next visitor, in 1774; and after him came the great French explorer La Pérouse in 1786. The records of later visitations from white peoples tell the sad old story of raping, kidnapping, incidental massacre, and hiding of the native population, especially the women, at the approach of the dreaded ships of the white men. Meanwhile, those colossal statuary heads (whether of gods, old kings, or revered ancestors) continued to frown, in a rather resigned manner, over all that happened.



WHAT RACE PROVIDED THE MODELS FOR THESE PROUD FEATURES ON MASSIVE STONE HEADS OF EASTER ISLAND STATUES? SOME OF THESE COLOSSI PROVED TO BE 40 FT. HIGH.



HELD BY ROPES TO PREVENT IT FROM TOPPLING OFF THE HIGH WALL WHEN IT WAS TILTED INTO THE STANDING POSITION: A STONE GIANT WHICH WAS SET UP IN EIGHTEEN DAYS BY TWELVE MEN WITH POLES AND STONES. THE STATUE HAD BEEN LYING FACE DOWNWARDS BENEATH THE WALL.

Illustrations from the book "Aku-Aku. The Secret of Easter Island"; by courtesy of the publishers, George Allen and Unwin.

The Republic of Chile in the end secured possession of the island. It is represented locally by a Governor and a Mayor of ancient Easter Island descent. But the only regular contact with the outside world which Easter Island knows is provided by the visit, once a year, of a Chilean cruiser. Mr. Heyerdahl dared not rely on that means of transport, because, after a week, he and his team of archaeologists might have discovered that there was nothing of antiquity, except the gigantic and notorious statues, which stand or are strewn about the island, to be investigated. He had to go in a vessel which could stay if he wanted to stay, or take him away if he wanted to go away.

He elected to stay. He found out a great deal. Modern men have continually wondered how their

early ancestors contrived to transport and hoist the colossal blocks of stone which compose the earliest monuments we know. Some of the stones at Stonehenge come, beyond doubt, from Pembrokeshire: men wonder not only as to how they were transported—which presumably was by ship and then on rollers—but how they were tipped on end. Similar wonder has been expressed as to how the topmost stones of the

Egyptian pyramids were got into place, or the Cyclopean masonry of the Aztec, Mayan, and Inca edifices.

Heyerdahl solved, at least, one of his problems. The natives, with the help of poles and stones gradually heaped up, showed him how recumbent giants could be made upright. He collected graven images, of a terrifying kind, which are certainly reminiscent of the nastiest effigies of Central America—help to his diffusionist theory—but he also penetrated into recesses of Easter Island which had never before been penetrated by a white man. Every family, it seems, has an ancestral cave, guarded by angel-demons (*aku-aku*), in which are stored graven images which are supposed never to be seen, after their interment, by any human eye. Some of these hiding-places are natural caves; but some of them can only be described as catacombs hewn by human hands. There are passages in this

book, in which he describes his squeezings of his body, in the damp and the dark, through narrow orifices, which have given me the same sort of creeps as I got, when young, from Edgar Allan Poe's story, "The Cask of Amontillado."

I don't think that this book has carried Mr. Heyerdahl much farther in his demonstration of his theories; and I don't feel quite so adventurous on his grand white trawler, with his wife and children, as I did on his naked raft. But his book is an addition to the world's library of stories of exploration and adventure, and a contribution to anthropological, ethnological and archaeological science.

Yet there is one of his chapters which will linger in my mind. On Easter Island there is a gigantic crater, of an extinct volcano, with, at the heart of it, a lake, deemed bottomless. Heyerdahl clambered down the precipitous side of this crater and found growing there a great tough reed, indigenous only to Peru, from which the Easter Islanders make both their huts and their boats. This confirmed him in his enthusiasm about the Peruvian ancestry of the Easter Islanders. But Easter Island is not unique. I remember, when a schoolboy, reading in a book of Herman Melville's—either "Typee" or "Omoo"—about Cyclopean masonry in the Marquesas. How can we know, as yet, which way the tide of culture drifted?

Novels are reviewed by K. John, and other books by E. D. O'Brien, on page 704 of this issue.

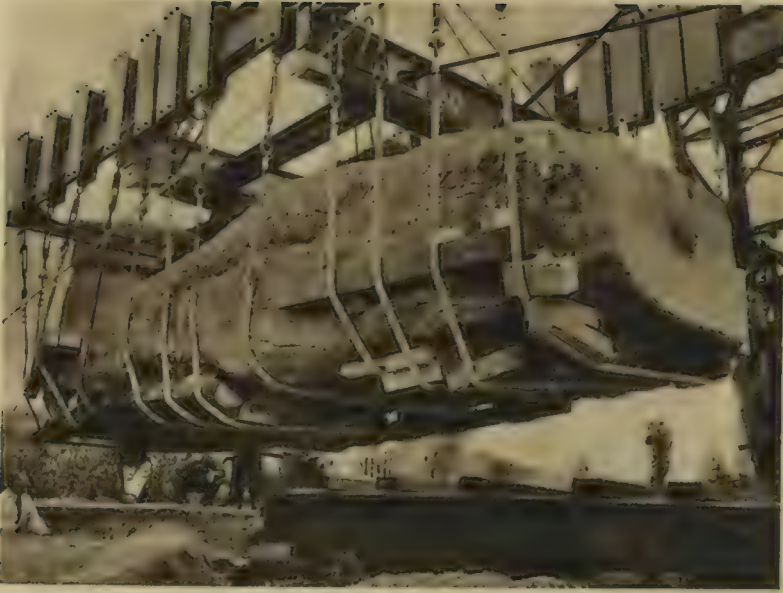


THE AUTHOR OF THE BOOK REVIEWED ON THIS PAGE: MR. THOR HEYERDAHL.

Mr. Thor Heyerdahl, who was born in Larvik, Norway, in 1914, has for many years specialised in researches concerning possible prehistoric American-Polynesian relations. He was the leader of the famous Kon-Tiki expedition, and is the author of the book of the same name, and also of "American Indians in the Pacific. The Theory Behind the Kon-Tiki Expedition."

* "Aku-Aku. The Secret of Easter Island." By Thor Heyerdahl. Illustrations, many in colour. (George Allen and Unwin; 21s.)

ARCHÆOLOGICAL, POLITICAL, MILITARY AND MARITIME: A PICTORIAL SURVEY OF NEWS.



LIFTED—AND SAFE: STONE 58, ONE OF THE TRILITHON UPRIGHTS AT STONEHENGE, AND THE LAST MAJOR STONE TO BE MOVED IN THIS OPERATION, RISES FROM ITS BED. On April 18, stone 58, the trilithon upright, which was the subject of radioactive sodium tests to discover the extent of its cracks, was raised by a mobile crane in the spring-loaded cradle shown. The 54-ton sarsen was then moved to another part of the site, pending re-erection.



(Left.)
DROPPING IN FROM THE SKIES—TO INSPECT THE 1ST BN. WELSH GUARDS—OF WHOM HE IS COLONEL: THE DUKE OF EDINBURGH LEAVING HIS HELICOPTER AT PIRBRIGHT.

On April 23 the Duke of Edinburgh piloted the Royal Navy helicopter in which he paid a flying visit to Pirbright and the 1st Bn. Welsh Guards—and alighted on the barrack square before his inspection of the regiment, of which he is Colonel. Among other activities he watched a river crossing under battle conditions by the troops in training.

(Right.)
IN THE MESS HALL AT PIRBRIGHT: THE DUKE OF EDINBURGH TALKING TO A GUARDSMAN DURING A MEAL. THE DUKE ALSO INSPECTED THE COOKHOUSE.



IN THE OLD TREASURY, WHITEHALL: DR. ADENAUER AND MR. MACMILLAN, WITH OTHER MINISTERS AT THE ANGLO-GERMAN CONFERENCE, DURING A WORKING SESSION ON APRIL 17. The Anglo-German conference concluded on April 18. In our photograph Mr. Selwyn Lloyd is on Mr. Macmillan's right; while on the German side of the table are (l. to r.) Professor Erhard (Economic Affairs), Dr. Adenauer (Chancellor), Herr von Brentano (Foreign Minister) and the German Ambassador in London.



FORMERLY H.M.S. MARINER, NOW YAN MYO AUNG OF THE BURMESE NAVY: A GENERAL VIEW OF THE TRANSFER CEREMONY AT TOWER PIER, LONDON, ON APRIL 18. On April 18, in the presence of the First Sea Lord, Admiral of the Fleet the Earl Mountbatten of Burma, and the Burmese Ambassador, the ocean minesweeper of the "Algerine" class, *Mariner* (1040 tons), was formally handed over to the Burmese Navy, taking the new name of *Yan Myo Aung* ("Conqueror of Evil").



FORTY-SIX YEARS AFTER: FOUR SURVIVORS OF THE SINKING OF S.S. TITANIC DINING TOGETHER IN A LONDON HOTEL ON THE ANNIVERSARY OF THE GREAT DISASTER. The four survivors shown (l. to r.), Mr. L. Beesley, Mrs. Marjorie Dutton, Mr. G. Cohen and Miss V. Jessup, who were brought together as a result of the filming of "A Night to Remember," are seeking powers to widen the scope of the relief fund, which now stands at over £100,000.

THE QUEEN AND THE QUEEN MOTHER AT BADMINTON: HAPPY AND INFORMAL SCENES.



WATCHING THE CROSS-COUNTRY SECTION FROM AN OLD FARM CART: THE QUEEN POINTING OUT SOMETHING OF SPECIAL INTEREST TO THE QUEEN MOTHER AND OTHERS IN THE ROYAL PARTY.



WATCHING THE EVENTS FROM ANOTHER VANTAGE POINT: THE QUEEN WITH THE QUEEN MOTHER, THE DUKE OF BEAUFORT AND OTHERS IN A WAGGON.



HOLDING THE QUEEN MOTHER'S DACHSHUND: THE QUEEN WATCHING THE VETERINARY INSPECTION OF HORSES WITH HER MOTHER ON THE LAST DAY.



IN A WAGGON "GRANDSTAND": THE QUEEN AND THE QUEEN MOTHER SEEN HERE ENJOYING THE BADMINTON EVENTS MAKE A HAPPY PICTURE.



FILMING SOME OF THE EXCITING MOMENTS DURING THE HORSE TRIALS: THE QUEEN, SITTING ON THE GROUND, USES HER CINE-CAMERA TO RECORD THE SCENE.



ON THE FIRST DAY OF THE THREE-DAY EQUESTRIAN EVENT: A GENERAL VIEW OF THE SCENE DURING THE DRESSAGE HELD IN FRONT OF BADMINTON HOUSE.

The Queen and Queen Elizabeth the Queen Mother arrived at Badminton House on April 17 where they were the guests of the Duke and Duchess of Beaufort throughout the three-day equestrian event. On the first or dressage day they were welcomed by the largest crowd ever assembled before for a Badminton first day. After watching part of the dressage the Queen and the Queen Mother toured the cross-country course with the Duke of Beaufort and members of the house party. On the second day the Queen and the Queen

Mother were again interested spectators and they watched some of the events from such vantage points as a farm cart and a hay waggon. On Saturday, the third and final day, the Royal spectators again followed the proceedings with unflagging interest and enjoyment and the Queen later presented the Cup for the individual championship to Miss Sheila Willcox, of Lytham St. Annes, who won last year as well. This year, riding her dun gelding *High and Mighty*, Miss Willcox maintained a commanding lead throughout.

A MISCELLANY OF ARCHITECTURAL ITEMS.



A NEW LIGHTING SCHEME FOR GLOUCESTER CATHEDRAL: A VIEW OF THE ILLUMINATED CHOIR, SHOWING THE DECORATIVE CHOIR DESK LIGHTS.



G.E.C. "DESIGNED APPEARANCE LIGHTING" IN THE NAVE OF GLOUCESTER CATHEDRAL. THE FITTINGS ARE MOUNTED ON THE TRIFORIUM AND CLERESTORY.

A new system of lighting, the G.E.C. "Designed Appearance Lighting," has been installed in Gloucester Cathedral and was dedicated at a service there on April 17. The new system is designed to present the architecture "in the way in which its eleventh- and twelfth-century builders would have wished."

SOME NOTABLE BUILDINGS IN THE NEWS.



IN GLOUCESTER CATHEDRAL: THE NEW G.E.C. "DESIGNED APPEARANCE LIGHTING" EFFECTIVELY MODELS THE HIGH ALTAR AND REREDOS.



OPENED BY THE MASTER TREASURER, SIR PATRICK SPENS, Q.C.: THE NEW INNER TEMPLE LIBRARY, SHOWING THE CENTRAL ROOM FROM THE GALLERY.

The new Inner Temple library, which takes the place of the one destroyed in air raids during World War II, has been rebuilt, and was opened on April 21 by the Master Treasurer, Sir Patrick Spens, Q.C. All the woodwork is English oak.



RECENTLY OPENED: THE NEW HALL FOR THE SADDLERS' COMPANY, IN GUTTER LANE, CHEAPSIDE, NEAR THE SITE OF THE OLD HALL.

A new hall for the Saddlers' Company was opened on April 18 by the Lord Mayor, Sir Denis Truscott. The new hall, the Company's fourth in four centuries, is near the site of the old hall which was destroyed by enemy action in 1940.



NOW NEARING COMPLETION: THE NEW ANGLICAN CATHEDRAL AT GUILDFORD, SURREY, WHICH IT IS HOPED WILL BE IN USE NEXT YEAR.

The new Anglican Cathedral at Guildford, designed by Sir Edward Maufe, is now nearing completion. An appeal for £120,000 to complete the nave in time for dedication next year was launched in February. The tower, seen in this photograph, will eventually be twice its present height.



(Right.) AT RAGLEY HALL, ALCESTER, WHICH IS OPEN TO THE PUBLIC EVERY WEDNESDAY, THURSDAY, SATURDAY AND SUNDAY FROM APRIL TO SEPTEMBER: PART OF THE GREAT ENTRANCE HALL. RAGLEY HALL IS ALSO OPEN ON BANK HOLIDAY MONDAYS AND TUESDAYS.

LONDON 8.30 p.m. ON APRIL 19—PORT OF SPAIN 10 a.m. ON APRIL 20: PRINCESS MARGARET'S 5023-MILE AIR JOURNEY.



(Left.)
ON THE EVENING OF APRIL 19: PRINCESS MARGARET AT LONDON AIRPORT WITH THE QUEEN AND THE QUEEN MOTHER, WHO SAW HER OFF.



(Right.)
RELEASED ON THE EVE OF HER DEPARTURE FOR THE WEST INDIES: A CHARMING NEW PORTRAIT OF H.R.H. PRINCESS MARGARET, SHOWING HER ATTRACTIVE NEW HAIR STYLE.

Photograph by Cecil Beaton.

PRINCESS MARGARET left London Airport at 8.30 p.m. on April 19 at the start of her journey to the West Indies. She was seen off on her 11,000-mile tour by the Queen, Queen Elizabeth the Queen Mother and the Duke of Edinburgh. The Princess flew in a B.O.A.C. long-range *Britannia* 312 and made the 5023-mile journey to Port of Spain, where she arrived at 10 a.m. (local time) on April 20, absolutely on schedule. It was the first passenger flight to Trinidad of the huge *Britannia*. The Princess, who flew to Trinidad as the Queen's

(Continued below.)

(Right.)
INSIDE THE B.O.A.C. LONG-RANGE *BRITANNIA* 312 IN WHICH PRINCESS MARGARET FLEW TO TRINIDAD: A VIEW OF THE LOUNGE AND DINING COMPARTMENT.



INSIDE THE ROYAL AIRLINER: A VIEW OF THE LOUNGE AND BAR (LEFT). THE SETTEES ARE UPHOLSTERED IN DARK RED LEATHER, AND THE CURTAINS ARE GREY.



ON HER ARRIVAL AT PORT OF SPAIN AT 10 A.M. (LOCAL TIME) ON APRIL 20: PRINCESS MARGARET BEING WELCOMED BY LORD HAILES, THE GOVERNOR-GENERAL. (Radio photograph.)

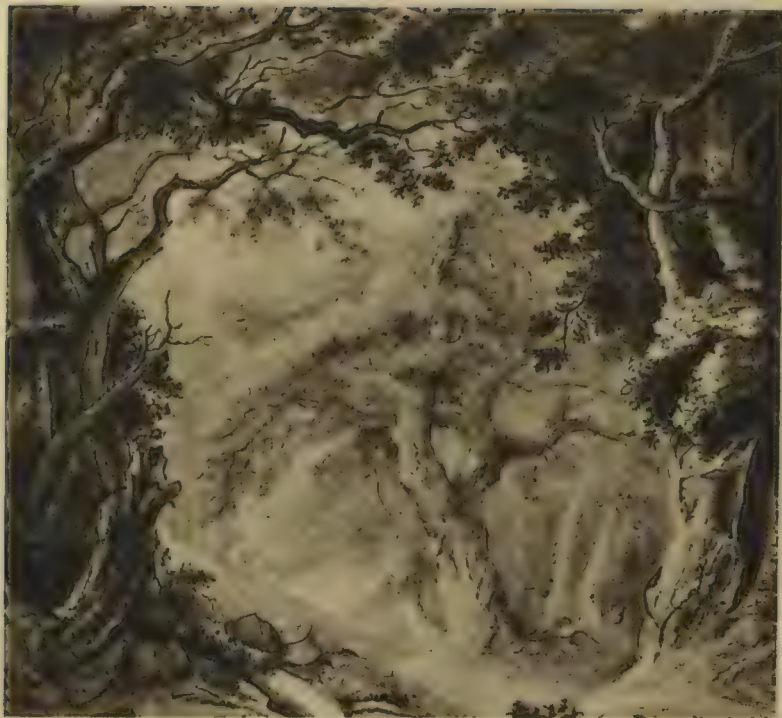
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special representative to inaugurate the first Parliament of the West Indian Federation on April 22, received a tremendous welcome on her arrival at Port of Spain. At the airport she was received by the Governor-General, Lord Hailes, the Governor of Trinidad and Tobago, Sir Edward Beetham, and others. The thousands of people who lined the 16-mile route from Piarco Airport to Government House showed their obvious delight at having Princess Margaret back with them for her second visit in three years.



WITH THE NEW FLAG OF THE WEST INDIES AND THE UNION FLAG FLYING ABOVE HER: PRINCESS MARGARET BEING GREETED AT PIARCO AIRPORT. (Radio photograph.)

CONSTABLE, COX, DEGAS AND PRINCE EUGEN: FROM THREE LONDON EXHIBITIONS.



"IN A SUFFOLK WOOD," BY JOHN CONSTABLE, R.A. (1776-1837). SIGNED AND DATED 1796, AND BELIEVED TO BE THE ARTIST'S EARLIEST RECORDED DRAWING. (Pencil and wash : 16 by 18 ins.)



"UNLOADING THE CATCH IN A STORM" : A SPIRITED DRAWING BY DAVID COX (1783-1859) IN JOHN MANNING'S CURRENT EXHIBITION. (Black chalk : 11½ by 17½ ins.)

His current Exhibition of Drawings and Water-Colours, which continues at 8, Bury Street, St. James's, S.W.1, until May 10, is the ninth to be presented in London by John Manning. This attractive exhibition consists chiefly of English water-colours, notable among which are groups by Peter de Wint, Thomas Shotter Boys and David Cox. The Old Master drawings include examples of the Italian, Dutch and French Schools. There are two recently-discovered landscape water-colours by R. P. Bonington, which were in the collection of Thomas Shotter Boys, who met Bonington in Paris, and was persuaded by him to take up painting.



"CHANTEUSE DE CAFE-CONCERT" A MONOTYPE OF ABOUT 1877 BY EDGAR DEGAS (1834-1917), IN THE EXHIBITION AT THE LEFEBVRE GALLERY. (Monotype : 4½ by 6½ ins.)

The principal feature of the Degas Exhibition, which continues at the Lefevre Gallery, 30, Bruton Street, until May 23, and which also includes drawings, pastels and bronzes, is the series of monotypes, mostly illustrating scenes in the *maisons closes*. Degas re-created the use of the monotype, which, in the words of Professor Douglas Cooper's introduction to the catalogue, "is a unique impression of a drawing (usually in monochrome) made in a printer's ink or diluted oil paint on a metal plate or sometimes a sheet of glass." Degas made brilliant use of this technique in a number of striking compositions.



"LA LOGE," ANOTHER OF THE INTERESTING MONOTYPES BY DEGAS, WHO REVIVED THE USE OF THE MONOTYPE TECHNIQUE WHICH WAS ORIGINALLY DEVELOPED BY THE ITALIAN ARTIST, BENEDETTO DI CASTIGLIONE (1616-1670). (4½ by 6½ ins.)



"THE RIDDARHOLMEN VIEWED FROM THE TOWN HALL (STOCKHOLM), 1935" : BY PRINCE EUGEN OF SWEDEN (1865-1947). (Gouache : 11½ by 17½ ins.) (Prince Eugen's Waldemarsudde.) There are fifty examples in the Collection of Paintings in Gouache by Prince Eugen which is to be seen at Wildenstein's, 147, New Bond Street. Prince Eugen was the youngest son of King Oscar II of Sweden and Queen Sophia, and uncle to the present ruler. He was the first member of the Swedish Royal house to make his artistic work his real profession, and he ranks among the foremost modern Swedish landscape painters. Most of the works in this exhibition are from the collection at Waldemarsudde, the house where he did much of his work and which he bequeathed with all its treasures to the Swedish State.



"VIEW OVER STOCKHOLM, 1936" : ANOTHER OF THE GOUACHES BY PRINCE EUGEN FROM THE EXHIBITION AT MESSRS. WILDENSTEIN, WHICH CONTINUES UNTIL MAY 17. (Gouache : 11 by 17½ ins.) (Lent by H.R.H. Prince Bertil of Sweden.)

FESTIVAL BALLET'S "WITCH BOY": A PREMIERE IN PARIS.

AN OLD BALLAD AS A STRIKING MODERN BALLET.



IN THE FESTIVAL BALLET'S PREMIERE OF "WITCH BOY" IN PARIS: BARBARA ALLEN (ANITA LANDA) REPULSES THE PREACHER (ANTON DOLIN).



ON THE MOUNTAINSIDE: THE CONJUR-MAN (KENNETH SUDELL) GIVES HUMANITY TO THE WITCH BOY (JOHN GILPIN) SO THAT HE MAY COURT BARBARA ALLEN.



THE WITCH BOY AND BARBARA ALLEN IN A PAS DE DEUX OF COURTSHIP—WHICH PROVIDES ONE OF THE HIGHLIGHTS OF THIS EXCITING NEW BALLET.



SATURDAY NIGHT AT THE GENERAL STORE: DESPITE THE WITCH BOY'S PRESENCE, THE PREACHER REPEATS HIS ADVANCES.



THE PREACHER INCITES THE TOWNSPEOPLE TO SET ON THE WITCH BOY AND LYNCH HIM, WHILE BARBARA, WITH HER MOTHER (CLARE DUNCAN), LOOKS ON IN HORROR.



THE APPARENT END OF THE TRAGEDY: AFTER THE PREACHER (CENTRE) HAS PLAYED ON THEIR SUPERSTITION, THE TOWNSPEOPLE SET ON THE WITCH BOY AND HANG HIM—BUT THE END IS NOT YET.



THE WITCH BOY, RESTORED BY THE CONJUR-MAN TO LIFE—BUT NOT HUMANITY—COMES TO THE DEAD BODY OF BARBARA ALLEN—AND CARES NOTHING FOR HER.

At the brilliant opening of the choreographic programme in the Théâtre des Nations at the Sarah Bernhardt Theatre in Paris, London's Festival Ballet scored a resounding success in a programme which introduced a new ballet. This was "The Witch Boy," a ballet in three scenes, with music by Leonard Salzedo, choreography by Jack Carter, and décor and costumes by Norman McDowell. The principal dancers were Anita Landa (Barbara Allen), John

Gilpin (the Witch Boy), Anton Dolin (the Preacher) and Kenneth Sudell (the Conjur-man). The ballet, like the play which appeared in London some years ago called "Dark of the Moon," is based on the ballad "Barbara Allen" and is set in the mountainous country of the United States some time in the early nineteenth century and includes a boisterous square dance and a highly dramatic finale. [Photographs by Mike Davis, A.R.P.S.]

PERSONALITIES AND OCCASIONS OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**A NEW MINISTERIAL POST:
MR. RICHARD WOOD.**

Mr. Richard Wood, the second surviving son of Lord Halifax, has been appointed Parliamentary Secretary to the Ministry of Labour and National Service in succession to Mr. Robert Carr, who has resigned. Mr. Wood, who is thirty-seven, was formerly Joint Parliamentary Secretary to the Ministry of Pensions.



**FORMER GOVERNOR OF BURMA:
THE LATE SIR A. COCHRANE.**

Sir Archibald Cochrane, who died on April 16 aged seventy-three, was Governor of Burma from 1936 to 1941. He was Conservative M.P. for East Fife from 1924-29, and for Dumfries-shire from 1932-36. His exploits as a submarine commander in World War I gained him the D.S.O. and Bar. He also served in the Navy in World War II.



**AN ENGLISH SWIMMER RECAPTURES
A WORLD RECORD: MISS EDWARDS.**

Miss Margaret Edwards, the Olympic swimmer from Heston, Middlesex, regained the world 110 yards backstroke record for Great Britain in the international swimming match against Germany at the Empire Pool, Cardiff, on April 19. She also beat the world's 100-metre backstroke of 72.9 secs. previously held by Miss Judy Grinham, the Olympic champion.



**DELHI CORPORATION'S FIRST
MAYOR: MRS. ARUNA ASAF ALI.**

Mrs. Aruna Asaf Ali, a Hindu Bengali social worker who is not attached to any political party, was elected the first Mayor of the Delhi Corporation on April 15. Now an independent, Mrs. Ali has in the past worked for Mr. Nehru's Congress Party, and was also at one time a member of the Socialist Party.



**A GREAT REFORMER: THE LATE
MISS MARGERY FRY.**

Miss Margery Fry, who had devoted many years of her life to penal reform, to which she brought passionate feeling, died aged eighty-three in London on April 21. She had been deeply interested in many other activities, and had been Principal of Somerville College, a member of the Treasury Grants Committee and a B.B.C. Governor.



**ELECTED PREMIER OF THE WEST INDIES
FEDERATION: SIR GRANTLEY ADAMS.**

Sir Grantley Adams, former Prime Minister of Barbados, was elected first Prime Minister of the West Indies Federation on April 18. He was elected by the Federal House of Representatives. The election was one further step towards unity and independence for the West Indies colonies.



**RECENTLY ARRIVED IN THIS COUNTRY: MEMBERS OF THE NEW ZEALAND TOURING CRICKET SIDE,
PHOTOGRAPHED AT THE OVAL.**

The New Zealand cricketers arrived at London Airport on April 15. In the group above are: back row, 1. to r., J. Ward, J. C. Alabaster, N. Harford, W. Playle, A. R. MacGibbon, T. Meale, R. W. Blair, J. Sparling and A. M. Moir; front row, 1. to r., E. Petrie, L. S. M. Miller, J. A. Hayes, H. B. Cave, J. Reid (captain), Mr. Jack Phillipps (manager), B. Sutcliffe and J. D'Arcy.



**LED FRENCH FORCES IN THE 1940 DEFEAT:
THE LATE GENERAL GAMELIN.**

General Gamelin, who was Chief of the General Staff of the National Defence and Generalissimo of the Allied Armies until he was superseded by General Weygand in the midst of the German invasion of France in 1940, died on April 18 aged eighty-five. He had a distinguished career in the French Army.



**A CANADIAN ARCHITECT WINS THE ROYAL GOLD
MEDAL FOR 1958: MR. R. SCHOFIELD MORRIS.**

Mr. R. Schofield Morris, of Toronto, Canada, has been awarded the Royal Gold Medal for 1958. The presentation was made at the Royal Institute of British Architects, London, on April 15. Mr. Schofield Morris is the second Canadian to win the award.



**AFTER DEFEATING CHARTERHOUSE IN THE FINAL OF THE HALFORD HEWITT CUP:
SOME OF THE OLD HARROVIAN SIDE AND OTHER O.H. GOLFERS.**

Old Harrovians won the Halford Hewitt golf cup for the seventh time at Royal Cinque Ports, Deal, on April 20, when they defeated Charterhouse by 3 matches to 2 in the final. Above are: 1. to r., back row, standing, G. H. Q. Henriques, Cyril Grey, K. W. Walker, D. H. R. Holland, D. Ashton, Major Guy Bennett, S. K. Proctor, Eustace Crawley; sitting, 1. to r., Major D. A. Blair, R. H. Oppenheimer, W. Crauford Gray (captain), Leonard Crawley and J. G. Blackwell.



**AT BADMINTON: THE QUEEN PRESENTS THE CUP
TO MISS WILLCOX, WINNER OF THE TRIALS.**

Miss Sheila Willcox, on *High and Mighty*, won the three-day horse trials at Badminton, for the second year in succession and with the remarkable score of 68.20, on April 19. There was a record entry for the Trials at Badminton this year.



BRITAIN'S YOUNG QUEEN AND GERMANY'S GRAND OLD MAN: HER MAJESTY WITH DR. ADENAUER, THE FEDERAL CHANCELLOR OF WEST GERMANY, WHOM SHE ENTERTAINED TO DINNER AT WINDSOR CASTLE.

Dr. Adenauer, the eighty-two-year-old Federal Chancellor of West Germany, who is one of the chief architects of post-war Europe, arrived in London by air on April 16 for a four-day official visit. He was greeted at Northolt by the Prime Minister, Mr. Macmillan, and a number of British representatives. Later Dr. Adenauer and Mr. Macmillan had a two-hour meeting at 10, Downing Street, during which they discussed East-West relations and the subjects which might be raised at a summit conference. In the evening the Chancellor, with Professor Erhard, the Vice-Chancellor and Minister for

Economic Affairs, and Herr von Brentano, the Foreign Minister, both of whom accompanied Dr. Adenauer to this country, drove to Windsor Castle. There they dined with the Queen and the Duke of Edinburgh, and Queen Elizabeth the Queen Mother. The guests included the Prime Minister and Lady Dorothy Macmillan, Mr. R. A. Butler and Mr. and Mrs. Hugh Gaitskell. On the second day of his visit, April 17, Dr. Adenauer laid a wreath on the tomb of the Unknown Warrior in Westminster Abbey. In the afternoon he addressed a joint meeting of members of both Houses of Parliament.

THE WORLD OF THE THEATRE.

SEEN FROM ROW K

By J. C. TREWIN.

MAYBE every critic should add to his review the position in the house in which he was sitting. It might help readers to resolve the clashes between this notice and that, written by people who appear to have seen and heard the same performance, but who contradict each other flatly.

A friend of mine who was sitting in the fifth row of the Shakespeare Memorial Theatre at "Romeo and Juliet"—which has just opened the Stratford-upon-Avon Festival—tells me that he heard the Juliet (Dorothy Tutin) perfectly. Indeed, he was ecstatic about her. He went on to complain of the wig worn by the Romeo (Richard Johnson) which seemed to have clouded his night. Now, sitting in the eleventh row, I found Miss Tutin frequently difficult to hear, and noticed nothing whatever wrong with Mr. Johnson's aspect. What I do remember from this Romeo is the depth of his passion. He voiced the part as well as any actor I have known for years, and he remained with me always a figure of the South and of the Renaissance.

Miss Tutin will probably be a Juliet by-and-by. At the première her breathless tones suggested the eager girl without having in them anything of the "impetuous march of music" that another G. B. S. asked for long ago. I say another G. B. S. because the Stratford revival is directed by Glen Byam Shaw, one of the most sensible and unfurried Shakespeareans of our period. Visually, he and his designers (Motley, recalling Pinturicchio) have made a most decorative thing of the new "Romeo." Vocally, it needs sometimes to be reconsidered. The second word spoken at the première disconcerted me, and too often during the night there were distortions and fadings that troubled me in row K, though all may have been well in D or E.

The performance, I have to admit, was less exciting than I had hoped, largely because the cast failed so often to taste and to project the lines. Indeed, I got more pleasure from Peter Brook's confessedly capricious revival of 1947. I shall think still of the voice of John Harrison, as Chorus moved slowly across the stage; the toy cincture of the city walls; the blazing scorch of noonday; the extraordinary high pitch of the production. The present revival is, I agree, more logical, thoroughly well ordered, but somehow it is less tingling, less of Verona.

Still, there is a lot to admire: Angela Baddeley's Nurse, for example, so unassumingly right; Mark Dignam as Capulet, purse-proud and domineering; Cyril Luckham's Friar, Donald Eccles's three minutes for the Apothecary. Mercutio is less buoyant than I wanted, but Edward Woodward has the part in him. One or two performances are faint; one is plummy. But Richard Johnson's Romeo, for me, will be a valuable memory: he is an actor who can get us to feel with him the most familiar lines, and I dare say that in time Miss Tutin's Juliet will be a match for him, speaking the part as well as at present she acts it.

I was again in row K at the Westminster Theatre, where the play, "Any Other Business," is likely to hold the stage for a long time—and most properly. There is little here to do with lark or nightingale or moon. Our main business is the balance-sheet; our scene is the boardroom. Here is a prosperous

Yorkshire firm of worsted manufacturers faced with destruction in a sudden "take-over bid." Nothing appears likely to prevent disaster. The dramatists, George Ross and Campbell Singer, show the triumphant arrival of the "villains," the issuing of the ultimatum, the triumphant departure. How can Henry Armstrongs be saved?

At that point we feel like emptying our pockets for the benefit of the directors, or else rising in our

seats to make an impassioned plea, and, probably and rashly, to head a subscription list. It is curious how the dramatists can get their effect. The plot is artificial enough. We have really no reason to be bothered about Armstrongs, but we have met the directors at a first board meeting, and we do like them. There it is; we are suddenly caught up into the excitement of big business; we are intensely anxious to see justice done and financial buccaneering exposed, and we begin with some frenzy to ask ourselves which of the directors can have given away the secrets of the firm to the opposition.

If Galsworthy had written this piece, it would have become, I suppose, a searching inquiry into the fabric of Company Law. But Messrs. Ross and Singer are anxious simply to keep our excitement in the theatre—and splendidly they do it. Moreover, in this very awkward task of blending document with puzzle-play, they have been careful not to cheat. I enjoyed this evening all the more because never having had any courage myself in any kind of financial dealing, it was a great pleasure to listen to people who know all about it, to hear them talk in tens of thousands, and issue their decrees right and left. It would be fun to go to this play accompanied by the ineffectual schoolmaster of "A Touch of the Sun" who had never—you recall—discovered how to do a very little work, and to be paid a great deal for it.

Still, that is beside the point. The point is that this is an absorbing invention about a subject that might have seemed, at first hearing, to be theatrically hopeless. The authors took a call—something rare in the West End theatre nowadays—and they deserved it. Raymond Huntley, Ralph Michael, and John Boxer (master of the expenses account) led a cast that put on the piece with the accuracy and honesty it deserved.

Once more, row K—this time at the Lyric, Hammersmith, where John Mortimer's two short plays, "The Dock Brief" and "What Shall We Tell Caroline?" (the latter is one of those titles doomed to misquotation), formed a double bill of uncommon wistfulness, irony, and wit.

"The Dock Brief" is the better of the plays, though I may have been prejudiced because it has stayed with me since a television performance last year. It comes to the theatre just as well: still subtly understated, with Michael Hordern both amusing and extremely touching as the lost, disappointed barrister who aids his gentle murderer-client in a way neither had expected. Mr. Hordern's desperately triumphant preparation for the great chance that we know, well enough, will fizzle, is a performance that must be seen in the theatre. I can hear yet that sad "So many years before I could master the Roman law relating to the ownership of chariots."

Maurice Denham plays the little seed-merchant prisoner as ably as he copes, in the second play, with a thunder-flash of a schoolmaster somewhere on the Norfolk coast. Mr. Hordern, again, is astonishingly true here in a vein of jaunty reminiscence, and Brenda Bruce and Marianne Benet heighten the effect of a most originally-managed comment on the communication, or lack of it, between parents and children, husband and wife. It has been, then, a fruitful week in row K, but I shall still hope for more news of Juliet. That message from Verona must not be blurred.



THE SECOND PLAY IN "A DOUBLE BILL OF UNCOMMON WISTFULNESS, IRONY, AND WIT": "WHAT SHALL WE TELL CAROLINE?" (LYRIC, HAMMERSMITH), SHOWING A SCENE FROM JOHN MORTIMER'S PLAY, WITH (L. TO R.) ARTHUR LOUDON (MAURICE DENHAM); CAROLINE (MARIANNE BENET); TONY PETERS (MICHAEL HORDERN) AND LILY LOUDON (BRENDA BRUCE).



A PLAY "LIKELY TO HOLD THE STAGE FOR A LONG TIME—AND MOST PROPERLY": "ANY OTHER BUSINESS" (WESTMINSTER). A SCENE WHICH SHOWS THAT ALL IS NOT HEAVY BUSINESS IN THE BOARDROOM.

This scene from "Any Other Business," by Mr. George Ross and Mr. Campbell Singer, shows (l. to r.): the Chief Accountant, Geoffrey Harrison (John Barron); the Mill Manager, Harry Dodds (Trevor Reid); the Managing Director, Julian Armstrong (Ralph Michael); the Chairman, Sir Norman Tullis (Raymond Huntley); the Sales Director, Malcolm Turnbull (John Boxer); the Chief Designer, Jonathon Travis (Oliver Johnston), and the Managing Director's secretary, Joyce Anderson (Jennifer Wright).

OUR CRITIC'S FIRST-NIGHT JOURNAL.

VARIETY (Palladium).—Jerry Lewis heads the bill. (April 21.)
 "TWELFTH NIGHT" (Stratford-upon-Avon).—Dorothy Tutin as Viola, Mark Dignam as Malvolio; Peter Hall produces. (April 22.)
 "DAGGER'S POINT" (Birmingham Repertory).—A new play, Spanish Armada period, by Joseph O'Connor, who wrote "The Iron Harp." (April 22.)
 "EXPRESSO BONGO" (Saville).—Paul Scofield appears as an agent in a musical satire on Tin Pan Alley and the "teenage star." (April 23.)
 "DUEL OF ANGELS" (Apollo).—Vivien Leigh and Claire Bloom in the last play by Jean Giraudoux, translated by Christopher Fry, and directed by Jean-Louis Barrault. Setting: Aix-en-Provence in the year 1868. (April 24.)

AN R.A. "A" AWARD; MUSEUM NEWS FROM BIRMINGHAM AND OXFORD.



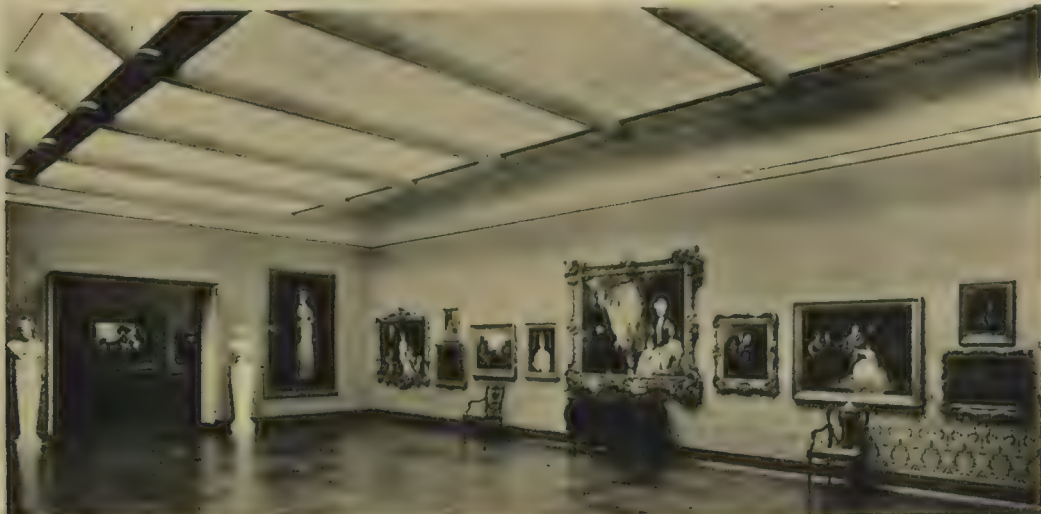
RECENTLY ACQUIRED BY BIRMINGHAM MUSEUM AND ART GALLERY: A STUDY OF MARY QUEEN OF SCOTS BY SIR DAVID WILKIE (1785-1841) FOR AN OIL PAINTING.



PRESENTED TO BIRMINGHAM BY THE PUBLIC PICTURE GALLERY FUND: "PORTRAIT OF A SCULPTOR," BY THOMAS COUTURE (1815-1879).



"PORTRAIT OF EINSTEIN, PLAYING THE VIOLIN": BY LEONID PASTERNAK, IN THE CURRENT MEMORIAL EXHIBITION AT THE ASHMOLEAN, OXFORD. (Charcoal: 16½ by 10½ ins.) The memorial Exhibition of work by Leonid Pasternak gives an opportunity of seeing the work of a Russian artist who worked in Moscow 1889-1921, in Berlin 1921-1936, dying in Oxford in 1947.



WHERE ENGLISH EIGHTEENTH-CENTURY PAINTINGS ARE SHOWN AGAINST A GOLD BACKGROUND: GALLERY XV IN THE REOPENED FEENEY GALLERIES AT BIRMINGHAM.

ONE OF THE REBUILT AND RE-DESIGNED GALLERIES IN THE BIRMINGHAM MUSEUM AND ART GALLERY: PART OF GALLERY I, HOUSING ITALIAN PAINTINGS.

In 1940 six of the sixteen galleries, given by the late Mr. John Feeney to Birmingham Museum and Art Gallery in 1912 and 1919, were destroyed by a bomb; and these have now been re-designed and rebuilt, and the collection, augmented by loans and acquisitions, has been re-hung. The galleries were to be reopened by H.R.H. Princess Alexandra on April 22.

(Right.) GIVEN THE ROYAL ACADEMY'S "A" AWARD BEFORE THE SUMMER EXHIBITION'S OPENING: "THE COUNTESS OF DALKEITH" BY JOHN RALPH MERTON. A PANEL 3 FT. BY 4 FT.

It is very many years since a painting submitted for the R.A. Summer Exhibition won the Royal Academy "A" award which has been granted to this portrait by Mr. Merton. The painting, which took Mr. Merton 1500 hours to complete, shows the Countess against two landscapes, the Tweed and Eildon Hill, and framed between pillars and sprays of camellia.





THE WORLD OF SCIENCE.



ON several occasions during the past few years I have received letters asking if animals have a time sense, and whether I would write on this topic. Those who have written in this way have usually included an anecdote from personal experience, perhaps of a dog or a cat that never failed to meet its owner when he travelled home from London by train, or other similar events suggesting that animals know the time of day or even the day of the week. There are, of course, plenty of published accounts of similar incidents, so that there was no lack of material to draw upon for an article on this subject. The main obstacle was that illustrations are necessary on this page, and the problem has been to find an animal so behaving that a photograph would carry conviction in this particular. For example, a photograph of a cat waiting for the 6.45 p.m. train down from London would look like any cat doing nothing out of the ordinary.

Some weeks ago, Mrs. Stéphanie Ryder, of Godalming, telephoned me and, in the course of conversation, but not knowing of my particular interest in this subject, told me of the way her cat behaved. It amounted to this, that early every Tuesday morning the cat begins to show signs of agitation quite contrary to its normal composure, when it spends most of the day sleeping in front of a fire. As the morning wears on, the signs of apprehension increase. The cat crouches in corners, hides under furniture, runs from room to room, upstairs and downstairs, moving in a skulking manner, as if afraid that at any moment a much-expected blow will fall. Then, at about 11 a.m. the

CATS' TIME-SENSE?

By MAURICE BURTON, D.Sc.

only from the number of occasions I have been awakened in the dead of night by a cat knocking the lid off a dustbin to rummage among its contents.

This apparent digression from the main theme does, in fact, assist it, for in her desire to find an explanation for the cat's behaviour, Mrs. Ryder stressed the following points with me. First, that the dustmen who visit the house are always quiet and their visits would tend to pass unnoticed but for the cat's behaviour. Secondly, there is a fairly

by the presence of these strangers with their noisy apparatus. That is, it spent its time in an adjacent room, the door of which stood open, so that to all intents and purposes the cat and the gas-men were closely adjacent to each other. The moment the dustmen arrived it shot out of the room, took a brief look at the usual funk-holes, now occupied or impeded by the feet and the implements of the gas-men, raced up the stairs and disappeared into a dark corner under the bed. Photographically, therefore, the visit was a failure.

On the third visit I was able to be present. The cat was clearly already agitated when we arrived and I could see the agitation increasing as time passed. To make a further test, Mrs. Ryder went out of the house and rattled the lids of the dustbins. The cat took no notice of this, nor of the steady stream of people passing the window to and from the surgery, nor of the vehicles passing the house or stopping nearby. The moment the dustmen arrived, she dashed upstairs, but finding the door shut, she rushed downstairs again, into the room where we were, and took refuge in a recess behind a cabinet, where she was completely out of sight. As soon as the dustmen had departed she came out of her hiding-place, let herself down gently into a crouching position, folded her paws under her, blinked her eyes in the sunlight streaming in at the window and looked a picture of relaxed contentment.

A variety of opinions may be possible on the cause or causes of the agitation, and in any event this side of the story is secondary. The important fact, which seems



SHOWING INCREASING AGITATION AS THE TIME FOR THE DUSTMEN'S ARRIVAL APPROACHES: THE CAT SKULKING IN A HALF-CROUCHING POSITION AS IT MOVES UNEASILY ABOUT.

steady stream of visitors each day to her husband's surgery who take the same path to the house as that used by the dustmen. Yet, in spite of a busy to-and-fro traffic of people around the house, the cat can single out one visit each week, be aware of the day on which it is made, and grow more apprehensive as the hour approaches.

It seems also that another factor can be eliminated, namely, the noise of the dust-cart itself. The house stands on a main road, there is much motorised traffic past it and a regular number of vehicles which stop and start off again outside the house or immediately to the left of it.

There is no evidence that the dustmen have ever done anything untoward to implant an association in the cat's mind with danger or ill-treatment. And remembering how really frantic the cat becomes this is quite remarkable, for plenty of cats must have been chivvied and chased, or even deprived of several of their numerous lives, without the treatment having implanted a neurosis.

Towards the end of the telephone conversation, I asked if we might be permitted to visit the cat on a Tuesday to obtain photographs. It was not that I doubted the details of Mrs. Ryder's story, for I had had a fair experience of her qualities as an objective observer. At all events, we were invited to make the visit. The following Tuesday was arranged, but a blizzard caused a cancellation. A further visit was arranged and my daughter went alone, arriving a little before 11 a.m., the dustmen arriving just after she did. On this occasion the cat disappeared altogether and the only supposition is that the sight of photographic apparatus—normally disturbing to many animals—was too much for the cat's strained nerves, so that it went to ground in one of its hiding-places more inaccessible to human vision than the rest. At all events it could not be seen.

On the day of the second visit, two gas-men had arrived in the morning to carry out repairs. They made a great deal of noise and commotion in the area of the house that included some of the spots where the cat skulks and hides. It was, however, in no way additionally disturbed



PAUSING AT A VANTAGE POINT ON THE STAIRS: THE CAT LOOKING APPREHENSIVELY IN THE DIRECTION OF THE STREET.

dustmen call. This is the long-expected crisis. The cat's agitation is at its height and it usually then retires behind a piece of solid furniture or hides under a bed and refuses to be tempted out. The moment the dustmen have departed, the cat resumes its normal tranquillity.

Dustmen are essential, and often much-maligned, members of society; yet while one may recognise the value of the services they perform it is noticeable that many animals are scared by their visits. I have discussed this point with several people. One suggestion is that the banging of the lid when replaced on the dustbin is the cause of apprehension. Another is that the animal, through its acute sense of smell, associates the dustmen with the putrefaction inseparable from garbage. This last I find difficult to believe, if



AT THE MOMENT THE DUSTMEN ARRIVED: THE CAT, IN THE FINAL ACT OF TAKING COVER, HAS FOUND REFUGE BEHIND A CABINET WHERE SHE HAS JAMMED HERSELF BETWEEN FURNITURE AND WALL.

Photographs by Jane Burton.

inescapable, is that Mrs. Ryder's cat knows when it is Tuesday, although there is nothing in the routine of the household, or of anything associated with it, that marks the day off from another week-day. It shows some appreciation of the hour when the detested visitation will occur, but as the arrival of the dustmen is somewhat variable, it can hardly be expected to show this more than approximately. Taking all the signs into consideration, this seems to me fairly convincing evidence that at least one cat can tell the day of the week, and approximately the hour, independently of length of day, season or any combination of environmental circumstances. Of this evidence, the most surprising part is, perhaps, that it anticipates by some appreciable period the actual moment.

NETTING AIRCRAFT IN TROUBLE: "THE BARRIER," A NEW SAFETY DEVICE.



A PILOT'S-EYE VIEW : "THE BARRIER" IN THE READY POSITION AT THE DOWN-WIND END OF THE RUNWAY AT THE R.A.F. STATION, AHLHORN, GERMANY.



AFTER STOPPING A HUNTER AIRCRAFT: "THE BARRIER," AGAIN IN THE READY POSITION, AWAITING INSPECTION FOR DAMAGE.



SHOWING HOW THE NOSE OF AN AIRCRAFT IN THE NET PENETRATES THE VERTICAL NYLON STRANDS, LEAVING THE PILOT FREE TO ESCAPE.



WHEN "THE BARRIER" IS ABOUT TO BE USED: THE LOCAL CONTROLLER PRESSES A BUTTON TO ALERT GROUND EMERGENCY SERVICES.

A six-month test of a safety device, which flight safety experts agree is a valuable addition to airfield precautions, has recently been completed at the R.A.F. Station, Ahlhorn, Germany, of the 2nd Tactical Air Force. The new device brings to a standstill jet aircraft in difficulties at take-off or landing, and is known as "the Barrier." It is produced by a Swedish textile manufacturer, and resembles in its erect position a giant tennis net stretched across



THE SENIOR AIR TRAFFIC CONTROLLER AT AHLHORN DEMONSTRATES THE ELECTRICALLY-DRIVEN MECHANISM FOR ERECTING THE WOODEN BEAMS.

the end of the runway. An aircraft in difficulties can be "nosed" into the net, and thus avoid the possible dangers of overshooting the runway. The net consists of two steel cables, the top one supported on wooden beams, which are attached to hydraulic drums to each side of the runway. Between the cables are triple strands of half-inch nylon rope. On contact, the net travels forward with the aircraft but rapidly slows it down to a halt.

BOWER-BUILDER AND DECORATOR; PAINTER, ARTIST, AND TOOL-USER: AUSTRALIA'S ASTONISHING SATIN BOWER-BIRD ON THE NEST, AT WORK, AND AT PLAY—IN REVEALING PHOTOGRAPHS.

(Right.) THE HEN SATIN BOWER-BIRD, WHICH HAS THE SAME BLUE EYE AS THE COCK, BUT OTHERWISE DIFFERS, BEING GREENISH WITH SCALE-LIKE SPOTS ON THE UNDER SURFACES AND BROWN ABOVE.



THE COCK BIRD, HOLDING ONE OF ITS PLAYTHINGS IN ITS BEAK, DISPLAYING BESIDE THE BOWER. A FULL ACCOUNT OF THIS BEHAVIOUR APPEARS IN THE TEXT.



AMONG the most remarkable of Australia's remarkable fauna are the Bower-birds, a family restricted to the Australian region which includes New Guinea. In Australia they are found in the luxuriant rain-forest of the east and south-east; and probably the best-known species is the Satin Bowerbird, shown in these photographs. The male of this species (*Ptilonorhynchus violaceus*) is outstanding as builder, decorator and painter; and the following notes on its habits are based on, or extracted from, an article by the well-known Australian ornithologist, Mr. Norman Chaffer. The buildings made by this bird are the bower and the platform. "An average platform of an adult male consists of two parallel walls a foot or so in length and approximately the same height. The walls, about 5 ins. apart, are formed of fine twigs thrust firmly into the ground and arching over at the top. . . . The sticks forming the walls are so arranged that they form a comparatively smooth inner wall, so as not to obstruct the passage of the bird. A platform composed chiefly of grasses and about 3 ft. in diameter and an inch or so thick is built usually in front of the bower. An unusual feature . . . is that the walls almost invariably run in a north-south direction." The decorations are usually placed on the platform and rarely between the walls. The following objects were listed from a well-decorated bower: "eight laundry blue-bags, ten pieces of blue match-boxes, one blue cigarette packet, one blue envelope, one piece of blue string, thirty-four pieces of blue glass, seventeen blue parrot feathers, one white card with blue printing, an invitation to a dance (blue), four blue chocolate papers, eight yellowish wood-shavings, two pieces yellowish-green onion peel, six cicada cases, eight snail-shells, one yellowish insect cocoon, numerous blue and yellowish-green flowers, and a large number of dried yellowish-green leaves. . . . At another bower I estimated that 150 freshly-picked flowers were present. . . . the colours chosen are almost invariably violet-blue or yellow-green. . . . The bird shows an intense dislike for red and will immediately reject it. . . . Experiments carried out in England

(Left.) THE BOWER AND PLATFORM OF A SATIN BOWER-BIRD, THE LATTER LITTERED WITH TOYS: FEATHERS, SNAIL-SHELLS, BOXES, BRIGHT ODDS AND ENDS—PRINCIPALLY BLUE.



(Above.) THE COCK SATIN BOWER-BIRD'S MOST AMAZING FEAT: HOLDING A FIBROUS WAD IN ITS BEAK, THE BIRD PAINTS WITH PIGMENT THE WALLS OF THE BOWER IT HAS BUILT.

on a bird in captivity are of considerable interest. The bird was offered in batches pieces of dyed cloth in 340 different shades, but only blues and greenish-yellows were chosen. . . . As regards the painting of the bower: "The majority of the bowers are coated on the inner walls with a pigment-like material, frequently powdered charcoal mixed with saliva. On some occasions pulped-up native berries are used and one bower I noted was painted with the blue from laundry blue-bags. Some Satin Bower-birds go still further and prepare a 'brush' or wad for applying the 'paint.' I have witnessed the preparation of the brush. A piece of fibrous bark a couple of inches long was nibbled . . . until it formed a wad about a quarter of an inch in diameter and with this it proceeded to apply 'paint' to the bower walls. This is one of the extremely rare instances of one of the lower animals using a tool." Bowers are generally used for a number of years, being reconstructed each spring, when the cock begins to be very active about the bower as the following extract from Mr. Chaffer's notebook shows: "Early morning. Male visited bower very frequently, brought up fresh flowers, which were strewn on the platform, played with snail-shell, feathers and other odds and ends. Noted nibbling fibrous material in bill, which was followed by bower painting. Arrived with stick which he held in the middle and, with a side-thrust of the head, rammed forcibly into position in the bower walls, busied himself for some time tidying up the walls of the bower. Brought up beakful of dried grass stems and added it to the platform. Removed leaves and a stick which had fallen near the bower. 10 a.m. The male began calling excitedly and presently the female flew down and entered the bower. The male immediately started a display. With feathers fluffed out, head down and tail elevated, he frequently pecked at the feathers adorning the bower, in a peevish manner occasionally lifting and

(Right.) THE HEN SATIN BOWER-BIRD ON THE NEST, WHICH IS QUITE DISTINCT FROM THE BOWER, BEING AN OPEN STRUCTURE OF TWIGS, USUALLY HIGH ABOVE GROUND.



THE COURTSHIP OF THE SATIN BOWER-BIRDS. THE HEN IS IN THE BOWER, WHILE THE LUSTROUS BLUE COCK WITH SAPPHIRE BLUE EYES PARADES (LEFT) ON THE PLATFORM.



(Continued.) dropping them. Raising his head he held his wings in a half-opened position, occasionally waving them in a rhythmic manner. Suddenly he darted across the bower entrance with a quick opening flick of the wings, with head pointed to the ground he paused awhile and then flashed back again. This was repeated a number of times with a pause between each movement across the bower entrance. When moving across, the expanse of the blue scintillating back, outspread wings and spread tail was directed towards the female standing quietly in the bower. That this performance had an effect on her was evident by the way she gave a little startled jump each time he flashed past. While so engaged he uttered a peculiar internal buzzing sound like small gears running round. Picking up a snail-shell he went through various wing-waving motions and then minced around as though on tiptoe, holding his body as high as possible. The female remained quietly in the bower, now and again straightening a stick in the walls and going through a painting action. After the female left, the male continued to display and uttered many queer notes and, in addition, indulged in considerable mimicry of the calls of other birds. Calls recognised were those of the Crimson Rosella, Grey Thrush, Curlew, Butcher-bird and Lyre bird."

FROM VERTICAL TO FORWARD FLIGHT: THE ROTODYNE PASSES THE TEST.



PUBLISHED IN "THE ILLUSTRATED LONDON NEWS" OF OCTOBER 10, 1953: DRAWINGS OF THE FAIREY ROTODYNE BY OUR SPECIAL ARTIST, G. H. DAVIS.

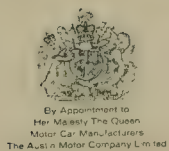


THE FIRST VERTICAL TAKE-OFF AIRLINER IN FLIGHT. DURING FORWARD FLIGHT THE ROTODYNE'S ROTOR "FREE-WHEELS."

The Fairey Rotodyne, which is claimed to be the first vertical take-off airliner, has successfully achieved the change-over from vertical helicopter to forward autogyro flight, the Fairey Aviation Company announced on April 14. The transition was made after the Rotodyne had risen to 4000 ft. as a helicopter after taking-off from White Waltham airfield, near Maidenhead, Berks. In forward flight the rotor "free-wheeled." The change back

to vertical helicopter flight was made before landing. A second Rotodyne, now in an advanced stage of construction, will accommodate forty-eight passengers or 4½ tons of freight over ranges up to 400 miles at a cruising speed of 185 m.p.h. The rotor blades are driven by pressure jets at the tips for vertical flight, and in forward flight the Rotodyne is propelled by normal forward-facing airscrews driven by two Napier Eland turbo-prop engines.

“We
stayed up
to see
your new
A.105”



AUSTIN A.105

Seats 5-6 in great luxury. 6-cylinder 2.6 litre engine with twin S.U. carburettors. Overdrive, heater, whitewall tyres and windscreen washers are normal equipment. Backed by 12-month BMC warranty and BMC service.

EUROPEAN TOURING SERVICE Ask your dealer about BMC Service Vouchers. Bought in Britain with sterling, they are valid throughout Europe.

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Pirates of Magdalena

Emeralds, they said, as large as cobblestones in a Seville street—and as plentiful. Gold? Enough to make every Spaniard in Spain thrice as rich as Cræsus himself. Silver? Enough to sink a hundred galleons. Treasure to make a man's head spin: riches to send Jiménez de Quesada and his followers stumbling eagerly into the swamps of the interior, through jungles blazing with orchids, towards the far Cordilleras. And to bring pirates into the mouth of the Magdalena.

For riches there were indeed in this land of New Granada. And still are. Gold and silver, emeralds, platinum . . . the earth of Colombia gives generously—not only of precious stones and rare metals, but of valuable crops of many kinds, amongst which—and of ever-increasing importance—is cotton. The northern

littoral, from Guajira to the Gulf of Morrosquillo, is ideally suited to this crop, as also is the fertile area of the Alto Magdalena, and production is mounting steadily—especially since 1953 when endrin was introduced to world markets. Developed by Shell, this powerful foliage insecticide has achieved remarkable and consistent success in the control of the major cotton pests, including the heavily destructive False Pink Bollworm, *Sacadodes pyralis*. Endrin sprays, using 1½-2 pints of 19.5% emulsifiable concentrate per acre, have already proved both their efficiency and economy in dealing with these modern pirates of Colombian produce.

Just as they have in many other countries where cotton is King—or the 'Heir Apparent'.

Shell endrin



ENDRIN, ALDRIN, DIELDRIN, D-D AND NEMAGON ARE



PESTICIDES FOR WORLD-WIDE USE

A PAGE FOR COLLECTORS.

By FRANK DAVIS.

ISLAMIC POTTERY ON EXHIBITION.

made at Gurgan, near the south-east corner of the Caspian—considerable quantities of pottery carefully packed and buried in 1221 by the local merchants when they fled from the Mongols in the hope of reclaiming it later. No doubt other discoveries will be made as the years pass, but it is hardly to be expected that these wares will ever be available in great numbers. What there is, scattered about in museums and a few private collections, is sufficient to show to what degree these anonymous potters were in advance of the Western world at that time. We have nothing to compare with the range of their designs or their

It occurs to me that the relationship between this bowl and the bird dish of Fig. 2 is rather like that between a fine Rouen faience dish and a vigorous slap-dash charger of about the same period from Lambeth. This bowl displays the most lovely gradations of colour beneath a transparent glaze—brownish lustre, blue and turquoise. It must be emphasised that in all these objects there is nothing of the smoothness or bright brilliance of enamel colours on porcelain; in these pottery wares such technical perfection was impossible—instead, colours melt softly into one another and are themselves soft. There is space perhaps to mention a fourth example, which may be too austere for some but which to me is a minor masterpiece. This dish is decorated with a concentric band of stylised leaves with green dots in a ground of spiral scribbles, marvellously attractive beneath a yellowish glaze. The design is incised through a white slip (the *sgraffito* technique, *i.e.*, scratched) and the whole thing is a monument of simplicity which any Chinaman might envy.

Owing to the paucity of the material available it is not likely that this early glazed pottery will ever become as well known as the Chinese wares of these centuries, and it has certainly not been studied so closely. Yet superb examples are to be seen in the great museums of Europe and America, and there have been several private collections formed during the past fifty years. When a subject is discussed infrequently, except in specialised periodicals, one is liable to conclude that it is of little more than archaeological interest, and that far fewer pieces exist than is actually the case. If, as Sir Eldred Hitchcock hopes, the dispersal of part of his collection stimulates interest, we may yet see much more emerging from obscurity. As to its æsthetic interest, there can surely be no two opinions: both form and colour give it a distinction which enables it to rank high among the world's ceramic productions.

sense of form or their use of colour. What we owe them, after many centuries, is a debt, for technically Italian maiolica, French faience, Dutch Delft and its English counterpart are all handed down by way of Moorish Spain from these early glazed Islamic wares from the ninth century onwards. Compared with the Chinese productions of the same centuries, they lack technical perfection, for the "body" is coarse and porcelain was beyond their reach.

Those whose eyes are accustomed to the delicacies of Sung Dynasty porcelain are liable to find these Islamic pieces rough both to touch and sight. But they make up for this by singularly attractive shapes and by a range of colours of the utmost delicacy—a purplish-black, a light green, a deep blue and, most notably, a noble turquoise. As they have been long buried they have generally acquired an iridescence from the soil, which, though

fortuitous, can be pleasant enough. These few photographs give some idea of form and pattern and even of nuances of tone. A little imagination is required to visualise the colours. The bowl of Fig. 1 is decorated in a series of five groups of radiating purple stripes alternating with five groups of green. Stylisation can scarcely go further than on the bird dish (showing, presumably, a peacock) of Fig. 2, bird and flowers being indicated in the same summary, vigorous manner. The colour is a great deal more subtle than can be deduced from a photograph, as the painting is carried out in tomato-red, purple-brown and green beneath a yellowish glaze. Fig. 3, the bowl with a high foot and straight-flaring sides, is far more sophisticated.



FIG. 2. A BOWL WITH A VIGOROUS, STYLISED BIRD AND FLOWER DESIGN, EXECUTED IN SUBTLE COLOURING. (Diameter: 9½ ins.)

The Islamic peoples did not place these early wares in tombs; at the same time, practically none of it has remained above ground. They were made for use and, once broken, were discarded. Consequently what is known about them is derived from excavations on the sites of ruined cities, such as Rayy in Persia, Rakka in Northern Mesopotamia, and Fostat (Old Cairo) in Egypt. The chief disaster which befell the Middle East was the series of raids in the thirteenth century by the Mongols under Genghis Khan and, later, Hulagu. These were not so much conquests as massacres; whole areas were devastated, and cities destroyed and the arts perished. To the luckless inhabitants it must have seemed the end of the world, as, indeed, it was to the great majority. Recently, an extraordinary find was



FIG. 1. IN THE EXHIBITION OF NEAR EASTERN ISLAMIC POTTERY (NINTH TO FOURTEENTH CENTURIES) WHICH IS TO BE SEEN AT BLUETT AND SONS' GALLERY: A BOWL, WITH ALTERNATING GROUPS OF GREEN AND PURPLE STRIPES. (Diameter: 9½ ins.)



FIG. 3. DISPLAYING "THE MOST LOVELY GRADATIONS OF COLOUR BENEATH A TRANSPARENT GLAZE": AN ISLAMIC BOWL OF SOPHISTICATED DESIGN. (Diameter: 9½ ins.)

Mr. Lane points out that the Mesopotamian potters, "unable through lack of suitable materials to reproduce the stone-hard body of the Chinese porcelain, managed to imitate its superficial appearance by applying an opaque-white glaze, containing tin, to a fine buff earthenware. These Mesopotamian wares, probably made at Baghdad, took on a more original character when the potters began to paint Near Eastern designs on them: at first in blue and green, but soon also in a metallic gold lustre which called for a second firing in a special kiln." Whence came, at long last, those magnificent dishes which are the glories of Moorish Spain of the fourteenth and fifteenth centuries. The Exhibition was opened by Sir Mortimer Wheeler on April 22 and is due to close on May 10.

NOTES FOR THE NOVEL-READER.

THE NOVEL OF THE WEEK.

CHARM in fiction is always welcome, and luckily not scarce. Passion is rare; it may be ungracious, even embarrassing, and it can afford to be. And "Spinster," by S. Ashton-Warner (Secker and Warburg; 18s.), would have the charm of a cyclone, if cyclones could make one squirm. Its narrator-heroine, Anna Vorontsov, is a neurotic, obscure genius of uncertain age (I mean the figure is always changing). She teaches infant Maoris and hybrids, with a sprinkling of poor whites, in a ramshackle country school; and by official standards she does it badly. Her Rolls are not up-to-date. Her Infant Room is a chaos. Some black spot in the past, some "ugly rigmarole," has filled her with a sick terror of inspectors. Her private life is equally ill-adjusted. She is a virgin obsessed with men, impelled to lean on them, yet furiously repulsing them as "devourers." She rejected her true love years ago in another country, and has to "drink herself to school" of a morning. And then—the Infant Room closes round her. Immediately there are no ghosts: only seventy children and an artist attuned by love, awaiting the divine spark.

Outside, where she is once more hag-ridden and inspector-haunted, ripe to throw it all up, a new man crosses her path. Paul is a young student-teacher, with delphinium-blue eyes and no backbone. He wants to "talk to the world." He wants a mature woman to take him over, to love, cosset and direct him; and, he is soon whispering to Anna, "you could be that woman." Anna hates him for his blue eyes—but is he not also a Little One, with a claim on her? Then, having worn herself ragged for the "lost child," she tears the "devourer" limb from limb. And he has not even time to commit suicide when the spell is broken; she has found another man. This time, wonder of wonders, the new Senior Inspector: a tall, grey, yet benign presence who likes her Infant Room, lets her talk—with all the "harsh voicing, hand-flinging and trembling" she is so ashamed of—and brings other benign strangers to admire. In this air, the spark descends. The new Method is born; and surely her new grading will be spectacular. . . . ?

For, of course, her self-despair as a teacher is really inflamed vanity and thirst for applause. Anna can forget herself only among the children. She is aggressive; she is bluishworthy; she has chats with flowers; but none of this affects our belief in her genius, or the excitement of the theme (despite a shocking gaffe at the end). And when I say it lacks charm, I should except the Infant Chorus, which is entrancing.

OTHER FICTION.

"The Enemy in the Blanket," by Anthony Burgess (Heinemann; 15s.), also has an exotic setting. But a very different one; it is a sequel to that memorable Malayan comedy, "Time for a Tiger." Nabby Adams, alas, is gone; but Victor Crabbe, with his belated mission, his load of guilt, and his vainly beautiful Fenella, faces a new chapter. He has been appointed head of a school in the most primitive corner of Malaya. There is a puppet Sultan, with a hereditary Mayor of the Palace called the Abang, who specialises in cars and fair-haired women. The Abang makes a dead set at Fenella. However, the education officer has a nymphomaniac wife, who makes a dead set at Crabbe. Soon he is being hypnotised by Mr. Jaganathan, the second master, and involved with terrorists by his Chinese cook: while his albino friend Rupert Hardman is turning Moslem for the hand of a mature heiress whose two previous husbands were murdered. In addition, the whole scene is in flux and all expatriates are on the way out. And it is all hopelessly funny—except the by-play of the three Sikhs, which is endearingly funny.

"The Sleeping Mountain," by John Harris (Hutchinson; 15s.), combines a solid, very minute record of a real catastrophe, with a fictitious Italian island—very poor and far out. Anapoli has a so-called "extinct" volcano: also a few tourists and an English artist, Tom Patch. After the first "murmur," he is the one Captain Hannay starts baiting. The north-countryman is worried about his ship. Suppose Mont' Amarea were to erupt? How can the authorities know it won't? Gradually the symptoms thicken; alarm spreads, inertia persists . . . and so on. With a love interest for Patch, and a lot of atmosphere. Vivid and sympathetic.

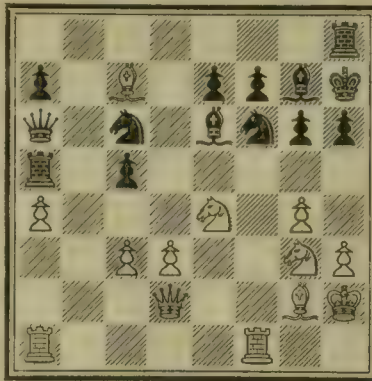
"Run for Cover," by John Welcome (Faber; 12s. 6d.), starts with the typescript of a cloak-and-dagger war book by Rupert Rawle, shown to his ex-friend the narrator. But Rawle is dead—killed after the war in a motor smash. He was a superb amateur rider and a model hero; Richard adored him in youth, served under him as a Commando—and then discovered something "ghastly" about him. Before he could digest this, the idol shot and left him for dead in a raid on France. After that he vanished. But now Richard resumes the hunt—in and out of the lonely Maures, behind the Gulf of St. Tropez. The usual Iron Curtain motif, the usual agents and thugs, captures and escapes—but very taut and engaging, with a fine sentimental-romantic angle.

CHESS NOTES.

By BARUCH H. WOOD, M.Sc.

TWO interesting positions from the Bognor Regis Congress, which this year drew well over 200 entries.

R. TORAN (Spain), Black.



D. G. SPRINGGAY (Brighton), White.

Black has just played 23... B(Q2)-K3. He plans to sacrifice the exchange but should have preceded this by ... Kt×Kt. He had overlooked: 24. Kt×Ktch B×Kt 25. B×Kt Q×B

Toran prefers to be a rook down with attacking prospects than (by 25... R×P) a knight down with none.

26. B×R B-K4 27. Q-K3 B-Q3
White has a completely won game, but needs more accuracy than he realises.

28. P-B4 P-R4 29. P×P P×P
He should now have tried 30. Q-Kt5; 30... P-B3; 31. Q-R4.

30. P-R4? R-KKt1 31. R-B3?
Again 31. B-Kt1 would have saved him.

31. R-Kt5 32. B-Q2 B×Ktch
Now White is shattered. If 33. R×B, then 33... R×RPch and if 34. R-KR3, R×Rch; whilst if 34. K-Kt1, Q-R8ch; 35. K-B2, R-R7ch, etc.

33. K-R1 B-B5
Murderous, now that White's king's rook is pinned.

34. Q-K4ch Q×Q 36. R-QKt1 R×KP
35. P×Q B×B 37. Resigns

T. GUY (Brighton), Black.



B. IVKOV (Yugoslavia), White.

Ivkov now sacrificed by 27. Kt-B5, P×Kt; 28. P×P, R-Q3; 29. B×P, and after 29... Kt×B; 30. R×R Black went slowly downhill: 30... Q-QB2; 31. Q-QKt4, Kt-Kt2; 32. R-K6, P-QR4; 33. Q-KR4, R-Qt; 34. R×Rch, Kt×R; 35. R×BP! (for if 35... B×R; 36. Q×Bch, Kt-Kt1; 37. B-Kt3ch).

But Guy could have tried 29... R×R; 30. B×Q, R×B (he had considered only 30... R×Rch, which is not so good). With R, B and Kt for queen and two pawns, he has interesting prospects, especially as, in answer to 31. B-R3, he has the resource 31... P-K5-K6.

ARCHÆOLOGY, ROMAN AND MEDIAEVAL HISTORY.

I DOUBT if he will recall it, but I remember vividly a most agreeable conversation about Byzantium which I had with Mr. Steven Runciman, the author of "The Sicilian Vespers" (Cambridge University Press; 27s. 6d.), in the restaurant car of the Taurus Express between Istanbul and Ankara a year or two before the war. Since that time I must confess myself as having become a fan of this scholarly and agreeable authority on the Middle Ages, with particular reference to the eastern end of the Mediterranean. In his latest book, Mr. Runciman carries us to that period of florescence and confusion when the Hohenstaufen dream of a third Roman Empire greater than that of Charlemagne, and greater even than that of Augustus, crumbled

before the implacable hostility of the Papacy. In Mr. Runciman's new book he admirably succeeds in bringing to light the brilliant civilisations which were based on Sicily. The Normans, the Hohenstaufen and Angevins in turn gave to the island an importance and a wealth of civilisation which was out of all proportion to the natural strength of its inhabitants. The Sicilians acquired a sense of their own importance which made it perilous for their rulers, such as the Angevins, to treat them as merely a part of a wider realm. There is little doubt that Charles of Anjou was a ruler of great ability and immense power. Moreover, he had, unlike his Hohenstaufen predecessors, the support of the Papacy. Unfortunately for him, however, he reckoned without the pride of his Sicilian subjects. He, like many other rulers, for example the British in India immediately prior to the Mutiny, had no conception of the unpopularity of his French henchmen. As so often happens, the actual cause of the revolt which has gone down to history as the Sicilian Vespers was a comparatively trivial matter. While the bells of Palermo were ringing for vespers on March 30, 1282, a French sergeant flown with wine forced his attentions on a Sicilian married woman, whose husband stabbed him to death. His comrades who came to his aid were swiftly overcome and massacred by the infuriated townsfolk. In a matter of days the whole of Sicily was in revolt. As Mr. Runciman points out, the massacre was only a small one by Khrushchev standards, but its effects were some of the most important in mediæval history. For it occurred when Charles of Anjou was about to sail on a papal-inspired expedition to conquer Constantinople and reunite the Eastern and Western Roman Empire. But for the distraction of the Vespers Charles might well have become the greatest ruler in the world since Augustus, and the Greek Orthodox Church might have been submitted to the Latin rite. As it was, Charles's decline resulted not merely in the collapse of the dreams of an Angevin Roman Empire but the collapse, too, of the idea of a universal Papal theocracy. Mr. Runciman brings clarity and zest to point the moral and adorn this interesting tale.

Professor Michael Grant's "Roman History from Coins" (Cambridge University Press; 12s. 6d.) is a lively and delightful study of the Roman Empire as seen through the medium of the coins which provide an excellent commentary on the wearers of the purple. As Professor Grant points out, the Caesars used their coinage for propaganda purposes. If an Emperor achieved a notable victory the fact, as depicted on his coins, went to the remotest parts of the Empire, and an Augustus or a Nero used their coins to do the work of the Public Relations Officers of Government Departments or the Central Office of Information. Professor Grant embellishes this erudite and absorbingly interesting little book with a brilliant series of gravure plates showing some 269 coins which give us in graphic form a living commentary on the Roman Empire.

In "The Hurling Time" (Faber and Faber; 32s. 6d.) Mr. Maurice Collis presents another picture of the rise and fall of the English Empire in France and the peasants' revolt of 1381, which was a result of the collapse of the English Dominion on the Continent. Mr. Collis has an easy pen and the capacity of bringing to life the great mediæval battles on which the Black Prince based his fame and England her glory. As he rightly points out, it was the long-bow, the normal weapon for sport, pleasure or war of the English villager, that

destroyed the chivalry of France and revolutionised mediæval warfare. Whether Mr. Collis is pushing things too far in attributing the peasants' revolt to the countryman's realisation of the importance of his archery is another matter. In fact, this is the only criticism I have to make of this fascinating book.

Mr. Leonard Cottrell is so prolific as a popular and agreeable writer on archæology that I can see that I shall have to reserve space in this column once every six months to do justice to his books. In the "Anvil of Civilisation" (Faber and Faber; 25s.) he produces for the general reader a lively reconstruction of the civilisations which have arisen in the Eastern Mediterranean and in the area bounded by the Anatolian Uplands, the mountains of Persia, and the Indian Ocean. Like all Mr. Cottrell's books, it is as interesting as it is readable.

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The current exhibition in the Diploma Gallery of the Royal Academy of a selection of drawings from the Paul Oppé Collection provides a host of fine examples to illustrate this point. This famous collection is especially strong in the earliest English drawings and water-colours, and it is interesting to be able to compare these with the French, Italian, Dutch and Flemish drawings in the exhibition. The English water-colour school has made one of this country's most valuable contributions to Western art, for it was largely the English example that brought a new facet to the art of drawing, by setting it up as an entirely independent art form. Water-colour drawings became an end in themselves—they rose beyond the merely topographical stage, and broke away from the generally accepted place of the drawing as a preliminary to a painting or a piece of sculpture. This development of the English water-colour school in the eighteenth and nineteenth centuries is also superbly illustrated in the Oppé Collection.

Another current London exhibition—that of paintings, water-colours and drawings by Paul Signac (1863-1935) at the Mari-

borough Gallery—provides a wide survey of the work of an artist who was equally successful in his paintings and his water-colours. The principal follower of George Seurat's pointillist technique, Signac was also the chief writer on the complex theories of the Neo-Impressionist school. Signac's work is outstanding for its brilliant rendering of light and colour. In his paintings he achieved this by the precise pointillist method of the juxtaposition of small dabs of pure colour, which are mixed optically when viewed from a distance. In his water-colours he adopted a freer method more in keeping with his vigorous temperament, and produced his effects by skillfully-placed splashes of brilliant colours. The exhibition contains some thirty paintings and a notable group of water-colours. In addition, there are numerous drawings and sketches which have been preserved by the artist's family, and many of which are studies for the paintings and water-colours shown. Thus, here is a wonderful opportunity to see the relation of drawing to painting in the work of an artist who played an important rôle in modern French art during some of its greatest years.

The Lefevre Gallery's Degas Exhibition includes both drawings and sculpture, as well as the fascinating series of monotype drawings—a technique in which Degas was a pioneer in his time. Here, again, the place of drawings in the work of this outstanding painter-sculptor may be studied to advantage. Thus, in these and a number of other exhibitions being shown in London at the moment, there are ample opportunities to look for the "secrets" of a variety of artists—a search which brings so much absorbing interest and excitement to the collector of drawings.

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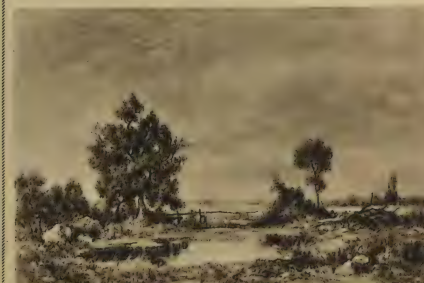
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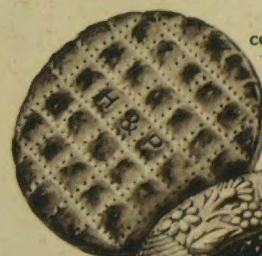
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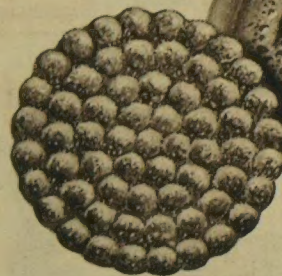
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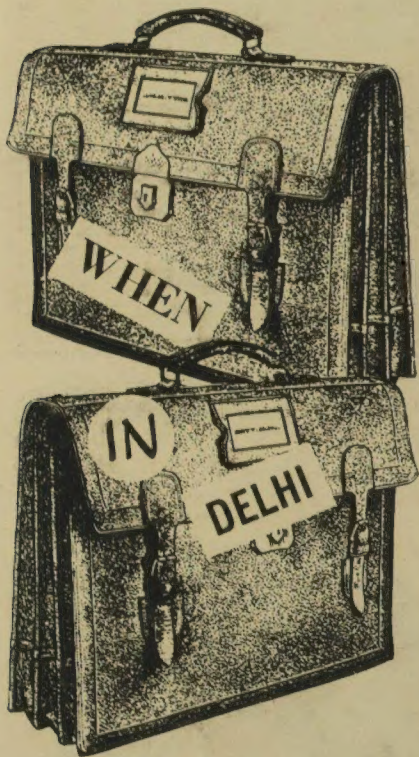
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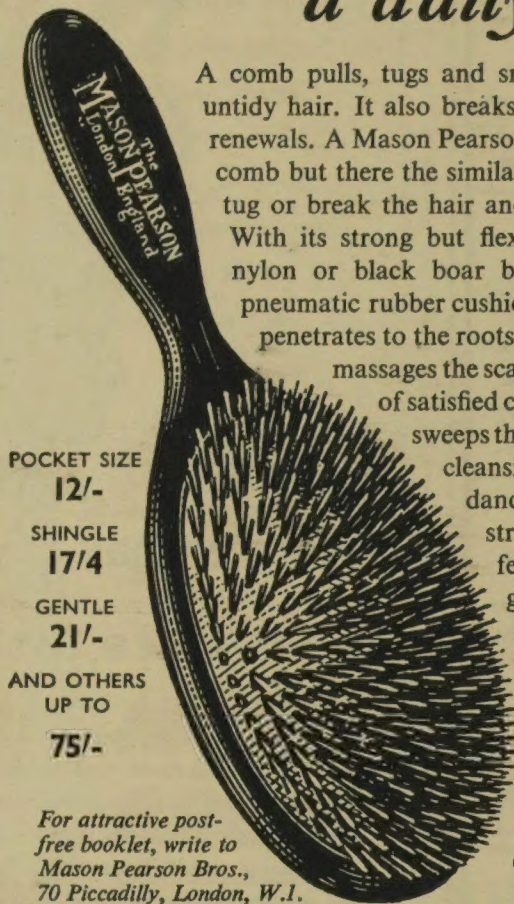
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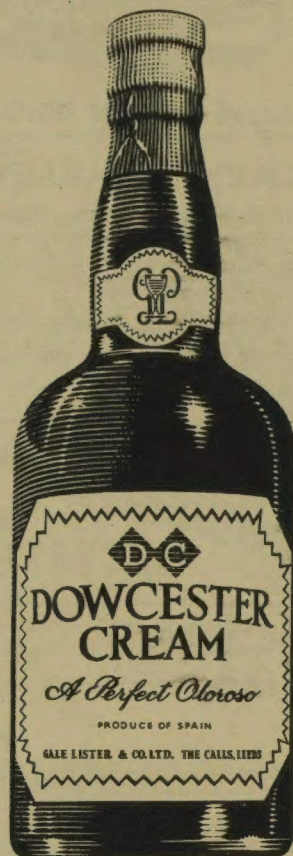
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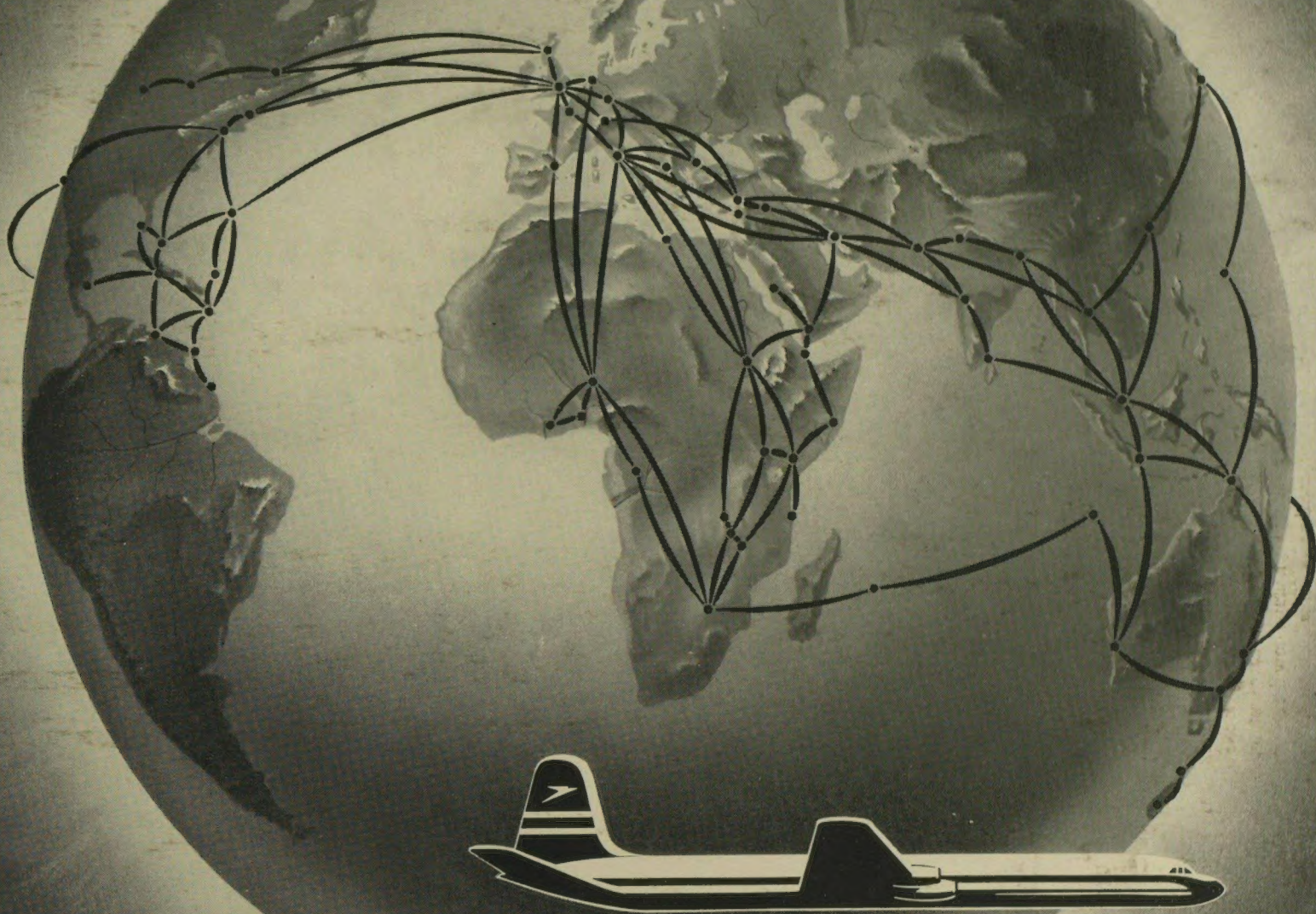
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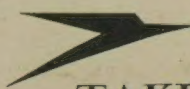
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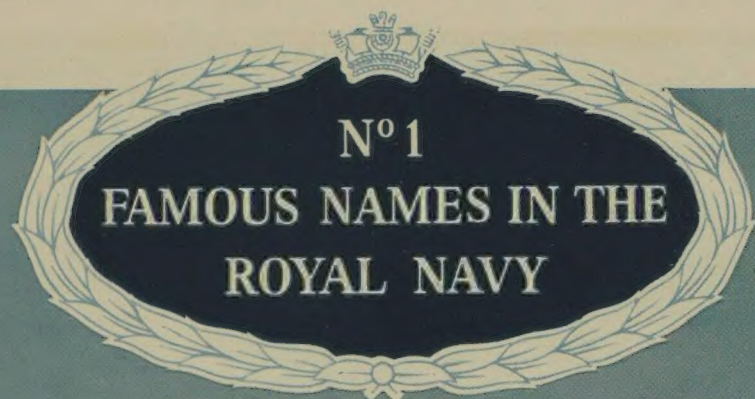
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